

OFFBEAT

magazine

No.140
June 1999
Free for nice people

blow your horn.



patricia barber, jazzfest previews...link wray...olivia
tremor control...police brutality...and all of CFUV's
fine programming listed inside!

102 FM
CFUV
LISTENER POWERED RADIO

June 1999
Issue # 140

"Without music life would be
shit."
Thelonious Monk

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**-DEADLINE FOR ALL SUBMIS-
SIONS
IS THE 15TH OF EVERY
MONTH-**

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editorobot: ask yacht what your country can do for you, but what you can do for your yacht.

june is the color of yellow fuzz, pineapple rings from a can, eighteen blond people
and their blond dogs. june is a little girl's name who is now a wrinkly old lady. june is
the color of police and my left foot, five cent candies and grape sour juice berries. send
me new music so i can have a summer song, the song that i think about next winter that
reminds me of the cold smell of lake on my shoulders in the sun, mac's lil kools,
bicycles, sweaty dance-thrashing with cute people and endless movies. let the summer
rays turn you into a nice person. and if you are already nice, well, good on ya. i am a wee
black-haired girl in a large world and i know nothing but what i know...ya monkey.

--Lyndsay



a letter to the editor!

Dear Editor,

Regarding your comment in the May/99 Offbeat: "In Offbeat, no more all
white straight male our lady peace bands ever."

I too loathe Our Lady Peace, not because of their gender, race, or sexuality,
but because their music is bland, banal and utterly boring. I would hope that, as
Offbeat is essentially a music magazine, you would care more about a band's
music and politics and less about things that are totally separate from their
music. By your comments, you do a tremendous disservice to bands with
female, gay and/or non-white members. You reduce a band to nothing more
than a "girl band" or a "black band" or a "gay band"; in essence, marginalizing
them, because you define them in terms of their identity and not in terms of their
art. I guess that in future I should not expect to hear about artists such as
Pigment Vehicle, Phobia, Nomeansno, Refused, Brutal Truth, Hellacopters, Jello
Biafra, etc, because they don't fit into your preconceived notion of what "alter-
native" music is. Am I gay? Am I black? Am I a male? Does it matter? If you really
wanted to eliminate sexism, racism, homophobia, it wouldn't.

Sincerely, P.F.

a response from the editor!

Dear P.F.,

Thank you for your response. Now, as you do not know me, it is obvious that
what I wrote about "Our Lady Peace" type bands was misunderstood by your-
self, P.F., therefore it might have also been misunderstood by others, therefore I
would like to clarify. As I am a member of all of those groups that you said that I
"reduce a band to nothing more than," I am very aware of discrimination, and very
against it. I think you have done what many English majors are born to do, that is,
you have "read deeply and wrongly" into what I wrote in order to gain an A+ for
analysis. Now if I was your prof I would say "Bad, P.F. Bad." No, but really. I can
see how what I said could have been misconstrued. And yes, things do matter.
We do not live in a happy multicultural-loving hatred free world. I know that first
hand, and maybe you do too. So while I am Editor, there will be no more white
people in this magazine. Just KIDDING P.F.!

Thanks for writing,

Lyndsay Sung

Enter the Ninja

by Chris Eng
so72@hotmail.com

There seems to be a real problem these days with teenagers.

Yes, I realise there has always been a problem with delinquency, but now it has gone beyond the usual drugs, drinking, pre-marital sex and not taking the garbage out. Now there are all of these problems alongside new ones, like teens threatening violence against people that humiliate them on a daily basis, or spend too much time downloading internet pornography or doing something equally antisocial, like listening to Marilyn Manson. Now is the time to act, good people. We must take matters into our own hands. We must stop our children from committing these indecent acts—these crimes against society and/or nature. We must take steps to prevent our children from acting out.

To this end I recommend "The Box." This will require a bit of do-it-yourself attitude and some handy-man type knowledge, but I have complete faith that we will come together as a society, and those in the know will aid those who don't. The concept is simple. We must construct large wooden boxes, say 6' x 6' x 6', and put our children in them from the time that they are born up until they are eighteen and have earned the right to vote. This is not to say that they will grow up without love. We will put little sliding windows on the side that we can talk to them through and profess our great love for them, and God's great love for them (whatever your Holy creator happens to be). And think—they will never be exposed to the harming cathode rays of a television set, or ever have to see the smut that roars in over the "degradation super-highway", or be exposed to the infinite perversions explored in "books." Our children will be safe, and when they are released from their boxes on their eighteenth birthday, into the real world, they will be functional and productive members of society. They will have never had their ears soiled by a Nine Inch Nails song, or have ever seen a trenchcoat. They will know no anger, nor feel the need to rage against any machine; they will be as pure as cherubim. Our children, raised in the loving confines of a 6' x 6' x 6' box will be set free.

I know what some of you are thinking. Isn't it cruel to raise your children in a box? Not at all. Perhaps, if they first went in when they were fourteen or fifteen, they would display a certain amount of resentment and grief, but by then they have been exposed to the blasted and blasphemous landscape of modern society for a decade and a half. There is little we can do for them then. We must start when they are newly born and have already spent the previous nine months of their life in a confined space. Then they will be used to it, and will, in time, grow to love it more than they would non-box surroundings.

I hear you raise more objections. But haven't children always rebelled against their parents? Haven't they consistently listened to music that pushed the boundaries of our cultural mores? Haven't some of our younger loose cannons invariably taken up arms against society in brutal and lamentable displays of defiance? No matter what we do, aren't some of our progeny doomed to be made fun of, picked on, mocked, belittled, or in other ways talked down to by authorities and their peers? Isn't it inevitable that some of them should just snap at some point and take matters into their own hands despite our best efforts? I hear you, friends, and the answer is, "No." You see, there is no way that they can be belittled or be made to feel worthless or a useless part of society when they are in the healing restraints of the box. With our protective and shielding love around them, they will never be exposed to that kind of cruelty. And as far as rebellion is concerned, what will they rebel against? The box? They can't rebel against that. That doesn't make any sense at all.

And when we release them on the eighteenth anniversary of their birth, their eyes will be filled with wonder and their hearts filled with all the joyous emotions and certainly no resentment toward us for dictating their lives to them, letting them exercise no freedom of choice, and showing them absolutely no trust whatsoever. Such is the beauty of this plan. And when all of our "box children" newly admitted into the world come together, think what a sound will be heard across the land. I think I can hear it now. It's so loud. Almost deafening, really. I can barely hear myself hammer.

Hallelujah.▲

AQUAFLESH

number nine by gareth Kyle M
june 1999



TEENAGE ROCK AND ROLL MACHINE

By David Barclay

Perhaps one of the best events of this entire school year was a two-night pop extravaganza, featuring Australia's cutest collection of dreamboats, ninety-nine. Endearing records sent the group to the lower island area, Nanimo included, as part of their 767 tour with the Bonaduces, who have also recently produced a new record *The Democracy of Sleep*. Both bands played Saturday and Sunday night shows respectively at the Pandora project and at Brickyard pizza. Opening on the Saturday night were Run Chico Run. The audience poorly received their performance, which may have been due to their general lack of excitement and energy. The Bonaduces, on the other hand, delivered more energy than they were worth. In fact, the ever jumping guitarist and his big hair was a spectacle in it self. The music was a brand of almost too predictable pop that made everyone bop their heads and tap their toes.

Ninety-nine followed both nights with an excellent audio as well as visual show. Comprised of four instrument-changing members

the band was a mosaic of attitude. They were lead by the modest Laura Macfarlane, the drummer from Sleater-Kinney's *Call The Doctor* days. She spent most of the night displaying her crowd-pleasing vibraphone technique. The most notable of the back up band was the dirty blonde stage-stealing drummer. He shocked and amazed all with his maniac expressions and very cool beats. He also spent some time on keyboard and xylophone. An almost 7 foot bass/guitar player and a petite percussionist made up the rest of the band. The sound they made was an intricate weave of syncopated beats, echoing vibraphone melodies and the delicate ringing of various keyboards combined. M. Macfarlane's vocals played a mostly minor role although the drummer did let out some unique Middle Eastern howls from time to time which made the spine tingle. This show was definitely worth seeing twice. If you would like a recording of he second performance send a cassette plus return postage to David Barclay c/o Offbeat Magazine, Uvic, P.O. Box 3035, Vic. B.C., V8W 3P3.

MONDAY

\$2 COVER

HOSPITALITY
WITH DJ DELICIOUS

TUESDAY

ALL REQUEST NIGHT
WITH DJ SHADE

WEDNESDAY

FRATHOUSE PARTY
WITH DJ SHADE

THURSDAY

80'S BEACH PARTY
WITH DJ DELICIOUS

Austin Powers
Party!!
Weds June 9th

Esthero
Sun June 27th

Lee Perry
Sun June 20th

David Lindley &
Wally Ingram
Tues June 29th

Rev. Horton Heat
July 9th



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INTO THE STREETS

by M. Bakunin

On May 16, Victoria hosted its very first Reclaim The Streets party. Reclaim The Streets is an international series of actions aimed at taking back the streets from cars, cement and other surroundings found in post-industrial cities, and returning those streets to the people. It was decided that the Victoria Reclaim The Streets would be in the form of a non-violent, inclusive carnival/dance party incorporating street beautification, education on NATO and the negative aspects of consumerism. It appears the Victoria police managed to misunderstand the point of Reclaim The Streets and the fact that it was a peaceful gathering in the name of community. For over two hours, 300 plus people gathered on Government Street, Victoria's tourist and consumerism mecca, and happily danced to music booming from speakers on the back of a pick-up. At 5:20pm, the police, after videotaping the crowd and attempting to infiltrate them to find the identity of the organizers (who do not exist), demanded the peaceful group to leave without the cops having to use force.

Our group decided to move to Fernwood (where most participants call home) and announced our decision to the police. Not hearing any problems with this plan, we continued on our way, dancing up Johnson and Cook with police cars at our heels trying to herd us along. A police car drove into us in an attempt to separate us from the truck and antagonize people into an arrestable situation. From my experience at various demonstrations, this is a common action taken by police. Cops are always willing to put the safety of the "protestors" at risk in manic attempts to seize sound systems--after all, it was the taking of the sound system at the Hyatt in Vancouver in December 98 that started the trouble. Police seem to believe that preventing group communication helps them in their attempts to separate and disperse groups. However, as we all witnessed in this situation, as well as the incident at the Hyatt, it simply creates chaos. As a result of the idiotic and dangerous move made by "our" police, a Victoria City Police vehicle was kicked by a number of people, causing the people inside to vacate and chase after "the truck." In their absence, five or so people took the opportunity to express their dissent with the Victoria Police by running over the back and jumping onto the

hood. Others took this time to use words to inform the police exactly how they felt by spray-painting "FUCK COPS" and "FUCK YOU" on the rear of the same car as well as another found in the same area. This served as the perfect excuse for the cops to crack down.

The police had also blocked Cook Street, therefore forcing the truck up Mason St., a small working-class neighborhood. The police blocked the top of Mason Street and the only side street exit in an attempt to trap us, seize the stereo and possibly arrest participants. Once we were trapped at the top of the street, six police marched up Mason, filling the entire length of the street and attempted to grab people. Participants were assaulted both with direct hand contact by police and with police bicycles. The scene was becoming potentially ugly, and the truck driver took a chance to drive away, causing us to follow. The truck left and we decided to continue onto our original destination, Fernwood Square. Upon arrival, we were greeted by police who informed us that we were "free to leave without being arrested or followed"--difficult to believe when cops are blocking all entrances and exits with



pepper-sprayed, put into handcuffs and then pepper-sprayed again. She is now facing charges of assaulting a police officer, obstruction of justice and resisting arrest. At this time, people came out of the house to observe the arrest. Two people grabbed onto her feet attempting to stop the po-

country are given the power to do as they wish without answering to anyone other than themselves. As we have seen with the APEC inquiry, these so-called internal investigations and inquiries never hold the police accountable for their actions and are only used to spread their lies even further. The Canadian public eat what they are spoon-fed by the mainstream press, who report the stories as the police claim they happened. The public and the press rarely take into account the fact the police are merely an organized gang willing to do anything to keep the public ignorant of their actions. The police prey upon the poor, First Nations people, and those who speak in protest. We cannot allow for these actions and lies to persist within our society.

Time and time again, whenever people do not bow down to the illegitimate authority of the police, they will be beaten and paraded as the criminals. According to Monday Magazine, complaints against the Victoria Police Department have doubled in the last year. Within the same week, police assaulted two people at the beach, one for underage drinking and the other for asking for a badge number. As well, others were pushed around simply for asking for badge numbers--something they have the legal right to ask for.

I am not saying, however, that Victoria is alone in their shoddy police thug work, as earlier this year in Ottawa, the police assaulted anti-poverty activists right in front of the Parliament. In both Ottawa and Montreal, the police

attacked Kurdish protestors with clubs and riot gear on. Also, all across the country, people of color are attacked by police, as are working class people and youth.

We, the people, need to stop the police dead in their tracks because they are out of control and at present have nobody keeping them in check. Next time you see a cop talking to a street person, go stand 10 feet away and witness the incident and see what it is like to be harassed. Also, ask the officer what exactly the citizen has done and why the officer feels the need to harass that particular person. If we don't take this job of questioning the police into our hands, then no one else will. They will continue to act as the hired help of the rich and the powerful to keep us, the ones who speak out against hatred, brutality, human rights violations, poverty---powerless.▲

The actions of the police and this attitude of "revenge" are both common place and sanctioned within the Canadian legal system. Police in our country are given the power to do as they wish without answering to anyone other than themselves.

vehicles, officers and dogs. But eventually the police left and so did the group. Before leaving, some officers took it upon themselves to inform certain participants that they would "get them later."

Well, those officers weren't lying. At approximately 3:30 am, Monday morning, a cop in an unmarked car followed a cyclist to a party on Fernwood St., where some of the participants of that day's events were watching a video. The police asked the cyclist for I.D., without any on him and not being shown any himself, the cyclist declined. At this point, a few people came out to observe the officer. The officer notified cops in the vicinity and within 30 seconds, 4 more cop cars and a wagon were on the scene. There were dogs, cameras and lots of police. Police assaulted one woman observer; she was beaten and

lice from dragging her away. Those people were hit with batons, punched, kicked and pepper-sprayed. Another man was arrested and faces charges of assault. Seven more people had come onto the driveway and yelled for the police to stop, and asked for badge numbers. Those people were all pepper-sprayed by police, and three of them went to hospital. The whole incident occurred within ten minutes.

I believe both of these incidents to be related, as some of the officers that were involved were the same. This leads me to believe that the police had been driving around Fernwood in hopes of finding someone who they recognized, wishing to retaliate for what had happened to their car earlier that day.

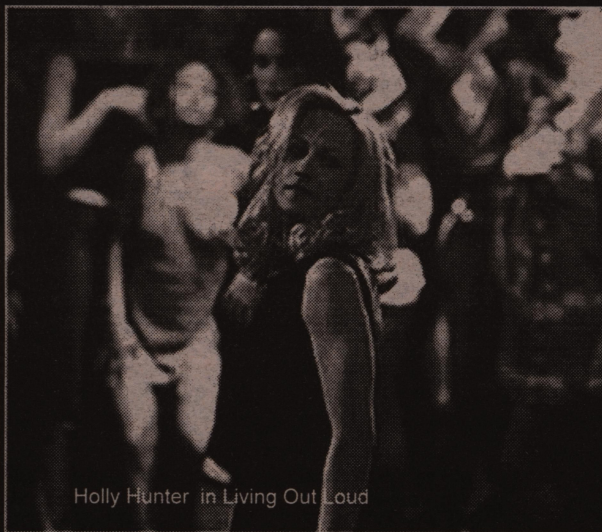
The actions of the police and this attitude of "revenge" are both common place and sanctioned within the Canadian legal system. Police in our

FLICKERING CINECISMS

Living Out Loud

I miss dancing. I miss that release in the pulsating crush of the dance floor when I have been unencumbered of intentions, good or otherwise. Before this ever happens, I actually have to work up the courage to start dancing with someone, whether it's the someone I've arrived with or not. My first moves have a guilty hesitancy, because I know where I'm heading with this mercenary invitation to share a song, perhaps a set or an evening. Already I have no intention of stopping except to occasionally find where I have left my tepid beer or to say thanks as I am gaining momentum. After catching someone else's attention with a smile, I copy the gentle turn of a hip or how a shoulder deliberately brushes a cheek. I entice. I cajole. I want to know their body dancing. I will do riffs on them. I will play with the intimacy of this knowing. But, our connection doesn't last. It's not meant to. I pull my wet hair back from my face flush with anticipation of the next. And then I sweat them out.

Eventually, the music does stop and I reluctantly leave the near empty dance floor, taking my first real rest of the evening. I go out into the night air. My cotton shirt sticks to my chest and back adding to the sensation that I'm still dancing inside my cooling skin. I float. In a summer's breeze I want to dissolve before I need Billy Strayhorn's ballad, *Lush Life*, to help ease the inevitable loneliness. A high ball in hand, Judith Nelson lip-synchs perfectly Strayhorn's mournful vow: *I'll forget you / While yet you are still / Burning inside my brain* in director Richard LaGravenese's film, *Living Out Loud*. Alone and in the midst of a nasty divorce from a wealthy cardiologist, Judith (played by Holly Hunter) surveys a twinkling Manhattan from her gloomy 5th Avenue apartment. Overwhelmed by a sense of betrayal, she swings wildly between anger and anxiety. Her inner monologues are wish-fulfilling mixtures of fantasy and fatalism that just as suddenly wrench her back to the gray reality of childlessness or impending poverty.



Holly Hunter in *Living Out Loud*

And, then, one day even as Judith is "living out [Strayhorn's] lush life in some small dive" where she is snubbed by her favorite jazz diva (played by Queen Latifah), she stumbles upon an intimate encounter between touch and memory in a small darkened room. And so throughout *Living Out Loud*, Richard LaGravenese's screenplay finds an emotional authenticity in those close confines: a backstage dressing room, the sexually charged space between a masseur's rippling abdominals and Judith's back or the forced familiarity of an elevator.

At times, high on anonymous sex, a designer drug or the simple fear of having to fall asleep alone, Judith steps into and out of the elevator and the life run by her doorman, Pat (played by Danny DeVito). When she learns that he's just lost his daughter, Judith crosses the first of other physical boundaries with a vigorous hug to strike up a friendship with Pat, completed with

his gambling debts, loopy dreams and all. Together, they inspire in each other a loving admiration which is not necessarily understood by the other in exactly the same way. To paraphrase Billy Strayhorn's smoky ennui, their mutual temptations to madness aren't destined to coincide.

But, both Judith and Pat unknowingly tap a diffuse reservoir of pleasure just beyond the walls of that elevator, a substratum of pure lust that steadily builds and courses through *Living Out Loud*. It's Judith who most dramatically expands into her own flesh. She discards the diaphanous silk scarves that accentuate the fragile shell of a body abandoned for a life of affluence and self-denial. The masseur's hands glide over the stretch marks in her buttocks. As she watches Queen Latifah preen and primp for another try at unrequited love (frustrated passion Strayhorn knew, all too well), Judith craves the self-confident abundance of the black songstress. Later, she's unable to suppress an impulsive desire to stroke Pat's fuzzy balding head. And as she plunges into the press of an after-hours dance club, Hunter's chest with its near translucence and fine filigree of blue veining flushes with memory. Judith doesn't need a male conduit into that pervasive desire. Director Richard LaGravenese has realized a lush romantic comedy where a woman's "poignant smile was tinged with the sadness of a great love for [herself]."

After seeing *Living Out Loud*, I was floating, once again. So, when I got home I ran a steaming hot tub and relaxed back into the weightlessness of couples slow dancing to a mournful ballad. I was always nervous. My heart still raced, barely muffled by the soft press. Scent still lingered in their hair already drying in the warmth from my cheek. I could easily have collapsed into our momentary stillness. I added more hot water before the beat surged to separate us. I started to sweat. I still miss dancing.

live girl on girl action

by megan stanton

When you're playing in your girl band and you want to play a show, you will probably need one of those things that makes you louder...uh...the AMP! This is something you can rent, steal or borrow. Chances are most first time band babes don't have 500 plus to shell. And even if you did, there are a lot of music stores in town—without naming any names—who employ a bunch of middle aged pig-headed males who look at you like...“Are you here with your brother?” A few experiences my lady friends and I have had go something like this: We walk in to the store, and maybe after ten minutes we are condescendingly asked if we “need help,” and if we do ask questions, the answers are curt and in the tone of “why would you want to know anyway?” Then when we have purchased our bass strings or whatever we are scooted away to hear the next customer, a boy exactly our age, being treated like the man he is. Hey jerky music store employees—being assholes in starched white shirts surely does not help business does it?

Of course not all music shop workers are

little assholes. So go to all the music stores in your town until you can find someone who will listen to what you need, help you find the best amp for your budget and explain how the damn things work.

I have been to a shop in Victoria where they said “glasstube preamp and blah blah blah” without explaining anything. The only control you have is over your dollars, so use them wisely at the friendliest most helpful place, not some sexist joint.

One last little piece of equipment is the TUNER (which goes from \$8.95 to \$60). Get one that is digital and can tune both bass and guitar. This is ever so important because even if you are the worst band in the world (which you couldn't possibly be) you can be proud of being in tune.

Finally get a place where you can be your loud little selves till the cows come home and get a few songs together. Play some gigs, drink beer and get tattoos. Then my dear, you will be a ROCKSTAR!!!

live girl on girl action is a chance for you, you fine little rocker chick, to write about whatever the hell you want. if you would like to submit, email us, attn: livegirl, at offbeat@cfuv.uvic.ca. ▲

TechLust

moron@industrial.org
http://industrial.org

Toys are what makes the world go 'round - you are either playing with what you've got or more likely, lusting after what you want. The ideal qualities for 'em are small size, relative cheapness and unusual functionality bordering on the wacky. A pure example of the form can be found clogging up a music store's display rack near you - the ever present and varied effect pedal.

Pedals come in three varieties - pedestrian but useful standbys; trendy genre slumming one shots and drug induced “WTF” oddballs. You can guess which are my favourite but first lets deal with the standards.

In pedal land, the line level is towed by Boss (aka Roland) who has pretty much set the standard by making gut solid toolboxes for everyday needs. Compression, delay, reverb, pitch shift, distortion, you name it (preferably a good black metal name) and they probably make it. On the lonely side of the display case you will find the discarded but “damn I wish I had a...” utility pedals like the old NF-1 Noise Gate. Boring as hell until you realize it is all that stands between you and distinct hearing loss (uncontrolled feedback does tend to lead to a desire for blessed silence). Other notables include the LS-2 Line Selector, perfect for lo-fi mixing damage and the GE-7 Equalizer for when your noise is just screaming for an extra 15db boost at 6.4 kHz. After you've tired of feeling sorry for the utility pedals you can veer off to the flashier units like my personal favourite, the DF-2 Super Feedbacker and Distortion (now sadly discontinued). The DF-2 has a nasty crunch but its secret is a tone-detection circuit that will simulate feedback in tune with the note ou are sustaining. The kicker is that it is easily fooled, leading to blissful atonal screams (besides the ones I already tend to make). Newer entries of note are the DD-5 Digital Delay (will loop a sampled section up to 2 seconds long and has tap tempo) and the PS-3 Pitch Shifter / Delay (capable of some nasty aliasing goodness). But you can't eat oatmeal every day so on to the next section of the display case.

If you stray from the respectable part of town you will quickly find yourself in DOD territory. In the contest of meaningless and dumbass product names DOD wins stomps down. The “Milk Box”, which sounds more like some greasy insult from cheap beer night at Axis, is really is just a plain old compressor / sustainer. Other winners include “Juice Box”, “Meat Box” and my favourite, “The Gonkulator” (though the gonk is apt since this is actually a ring modulator hybrid). DOD is a master of rehashing existing ideas for specific market niches. Take the FX69, better known as

the “Grunge” (yes it actually says this), which is really just a sloppy distortion box. They also have a punk rawk pedal (I forget the full name but who cares - it's PUNK!!!) and the best of 'em all, the FX86 “Death Metal Distortion” (complete with blood spatter printing). Gotta give 'em credit for creative marketing. Hopefully we will see a power electronics pedal (will they sponsor Merzbow?) and if they really want to raise their profit margin, and FX00 Unplugged pedal for all the bongo playing street musicians (an empty box - acoustic is as acoustic does).

Other “classics” will be well positioned, especially the notorious RAT distortion pedal. This thing will tear you a new orifice now and again later after it has survived the upcoming WWW3 holocaust. Black, metal and indestructible - how's that for a good recipe? Another ol' standby is the Ibanez Tube Screamer. This pedal has seen many incarnations but is considered one of the ultimate distortion boxes of all time, enough so that early versions are collectable.

This leaves the “am I wearing someone else's bi-focals?” section of the display case - the weird, the wacky and the what the hell is that thing? Some recent high end notables are Bob Moog's Mooger Fooger pedals, essentially synth modules crammed into retro styled stomp boxes. The current models include the MF ring modulator and the MF low pass filter (both look like a control surface from Space 1999). If that ain't messed up enough for you could look for the 3ms Triwave Picogenerator (good luck), a crazy dual tone generator with 3 LFOs and 12 knobs all housed in an electrical junction box. Some wacky pedals you might actually be able to find come from the folks at Electro-Harmonix. The Q-Tron+ “adds the power of a built-in Effects Loop and Attack Response Control to the proven platform of the original Q-TRON” which basically means that you can use an external effect without triggering the envelope generator (i.e. wacka wacka sounds from outer space). And for low end thump why not try out EM's Bass Micro. Synthesizer which lets you turn your 4 string behemoth into a resonant and squelchy analog synth. Blessed be the boxes.

Yup, I always seem to find some new sound mangling avenue via that cable tangle surrounding my small pedal collection. Now if only the Battery Fairy would stick me on an hourly update schedule I would actually have an outlet to plug my other gear into (damn you wall warts, damn you). Stomp on!▲

AVANT GUARDED

By Steve MacIsaac

1985 was the year that doomed me to become a music geek, the year in which I became aware that a whole world of music was being made that would never show up on the radio, that volumes of obscure gems that were too rough, thoughtful or difficult to gain mass acceptance were lurking on the periphery of culture, and even if I spent my entire life doing nothing but listening to records, I would still only scratch the surface of what was out there. Within months of discovering this shadow realm, I discovered that after midnight CBC Stereo ditched its stiff-upper-lip, opened the door and let in the cold. These late night listening sessions were probably the key element in opening my tastes up beyond the relatively safe confines of “college rock”: as a kid weaned on pop music and country, I was initially horrified but quickly intrigued by the strange anti-music which nightly spit out of my radio, music which got progressively more difficult and sinister the later I managed to stay up. Nick Cave, Karen Finley, Foetus, Einstürzende Neubauten, and Psychic TV were all artists who I encountered for the first time while drawing madly at my desk in the small hours of the morning, and to whom my first reaction was to wonder what would possess people to want to make music so dark and ugly.

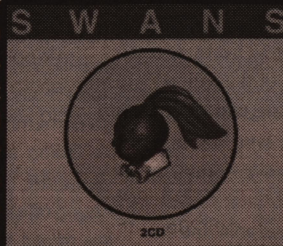
My most vivid memory of that strange mixture of fascination and loathing, exhilaration and dread, comes from the first time I heard the Swans. It was the first time I ever remember being completely and utterly frightened by a piece of music. I don't remember the song - years later I went through a lot of early Swans records trying to figure out what I had heard and drew a blank -- but I remember my 15-year-old Catholic reaction, the feeling that this music was the sound of hell-on-earth, some terrible fury which would destroy all that dared step in its path. 14 years later, my initial, youthful impression still doesn't seem far off, though I've grown to expect a certain amount of punishment from certain kinds of music, I still find early Swans an incredibly brutal experience, the loudest heavy-metal band you can imagine playing slower than you ever dreamed. Michael Gira frothing at the mouth while giving diatribes on money, sex, power, religion, and domination. Its incredibly violent music ever made, and at the time there was really nothing else like them on the planet. For those of you

who haven't had the pleasure, these early records and EPs have been recently collected as the double CD *Cop/Young God/Greed/Holy Money*. Still, when I listen to these recordings, I feel fascination but not engagement -- it's work I respect, but it's not work that I love.

I did come to love the Swans, but not until they gave up trying to destroy everything in their path and began constructing a dark, elgaic vision out of sounds, words and textures that

were subtle instead of overpowering. The first sign of the path they would take was the duo recording that Gira and relatively-new Swans member Jarboe released under the name *World of Skin*. These recordings stripped the Swans slow-motion apocalypse of the distortion and bombast, creating songs which were as fragile and austere as they were intense and dark. These sessions, recently collected with 1987's *Children of God*, a transitional record that still contains Swans hallmark aggressive noise but which also sees a growing interest in tape loops, drones, and unusual sonic textures, established the duality that Swans would follow to their end: practitioners of both the avant-garde torch-song and the experimental soundscape.

Which brings us to *Various Failures*, a collection of singles, alternate versions, outtakes and other recorded material from the “troubled” period of 1988 - 92 - troubled because the new direction started with a failed record for the majors (1989's “The Burning World”), leaving the group on shaky financial grounds and reduced to more or less Gira and Jarboe. The group released three full-length albums and a couple of live albums in this periods, and while the albums are inconsistent, there are a lot of remarkable songs; rather than reissue all the albums from that period Gira has chosen to compile the most successful moments with some singles and alternate versions. This is their most accessible period, although sitting here listening to it a couple of people have asked me why I'm playing this horrible noise, so I guess “accessible” is a relative term. It's probably the best place to start for the uninitiated, and a great nostalgia trip for old geezers like myself. No matter how much I like Jarboe solo and Gira's brilliant *Body Lovers/ Angels of Light*, these records still occupy a bigger place in my heart. Maybe the things that scare us the most that are the things we most cherish, once we get past the fear. (All material self-released on Young God records. Swans information available at <http://www.swans.pair.com>)▲



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Olivia Tremor Control on film and music

by Kerry Morrow

On April 30th, Olivia Tremor Control zipped into Vancouver with fellow Elephant 6ers The Music Tapes to promote their second full-length monster, *Black Foliage: Animation Music Volume 1*. Unfortunately for them, before they hit the stage they had to deal with me in all my blundering, apologetic glory. I don't know what Offbeat was thinking, letting me do this. Three critical setbacks prevented any productive results: I'm shy, a big fan of the Olivias...and this is my first interview. I'm still recovering. At least they were polite about the whole unfortunate incident.

"Hopefully when you're hearing that stuff you'll see things...cause we do! That's why we tend to lean towards visualization when it comes to music."

Olivia Tremor Control's singer/guitarist and co-leader Bill Doss is referring to the band's new album, *Black Foliage*, a 70+ minute expedition that explores the surreal to a level that matches their dream project e.p. (under the moniker Black Swan Network), while still remaining very listener-friendly. It's also the second time their album has had a ready-made but imaginary listening context in place, the first being "for an unrealised film script called 'Dusk at Cubist Castle.'" Whether or not there ever will be any "realised" films or animation to accompany the music remain to be seen (heehee).

"I haven't really thought about it," Doss says,

"We have a guy who does films, but it's more incorporated into the music as a live experience. Sometimes it's so boring to go see a band and it's just people standing there playing. We're trying to take the focus off of us as people and more on the music and films and the whole experience."

"The film guy" is Joey Foreman, and his oblique, often dreamlike reels are being showcased on a projection screen behind the band during this tour. He's the one to ask about this stuff. "We've discussed making a surreal film that integrates the music right in with the film; a lot of musique concrete which have really good images going with it. We want to do something like that, it's just a matter of money."

Being a band that emphasizes the value of visual art, it then seems surprising that they have never released a music video. "I have that now the music scene is in such a way that you kinda have to make a video as a promotional tool for a record, but if someone handed us the money..." Doss muses. "I think it would be fun to make a series of films for songs and then put it out not as an MTV thing, but more promotional for record stores, send it to people at radio stations, like an extra something."

If films aren't on the agenda, then at least look forward to different territory being charted by the Olivias on the next album. It seems they are eager to break out of the psychedelic pop mould, although fellow member John Fernandes doesn't like the tag in the first place. "I don't think we ever



photo by Kerry Morrow

them will vigorously attest, the recording process is always changing.

"Sometimes we all work together, or in smaller groups of us. Sometimes someone will bring in something nearly completely done, sometimes someone will take something that's being worked on and kind of steer the direction of it that way," says Erchick.

There's plenty of equipment to work with too. "We all have separate machines at home where we work on stuff and it might be a demo or something we use in the end," says Hart. "Then we have a sort of meeting place where we can put all these things together on a bigger machine that sounds better."

As far as the future is concerned, Doss is certain their next outing will be even more eclectic. "We all write different types of stuff, we are all in to different types of things, and it's a preliminary thing to just go in and start recording an album in mind, just whatever you want. Bring in a country song or a big band song." ▲

consciously decide on doing a psychedelic song. I think a lot of times it's just a reference point for someone has for describing music using harmonies and strange effects." Keyboardist Pete Erchick adds, "When psychedelic music became popular it was just the idea that you could do anything."

Olivia Tremor Control are widely regarded as the wizards of home recorders, and, as all of

Link Wray

by David Barclay

Link Wray just recently turned 70. He lives in Denmark with his very supportive wife Olive and despite his Nike sneakers and fanny pack, Link still plays just like he did in his "Rumble" and "Rawhide" days; loud enough to make you deaf for three days.

Are you Link Wray?

Yes, I think I am

Do you know Jimmy Ray?

No. He has put out this here song 'are y

Yeah, I think so. Did you get any money from that?

No.

How about the Beatles? You nodded to them in 1964; did they ever nod back?

Privately they have but not in public. The only people to have recognized me in public are people like Bob Dylan, Jeff Beck, Pete Townshend and people like that. In private the Beatles said "Oh we love you Link" but they never went out in public and said "we love Link Wray." That's okay with me, I don't care.

What happened in your experimental 70's?

During the 70's I was doing this in a little club in Maryland called The Two Thieves Club. And this here producer from New York City came down and wanted me to do a record for Apple records, you know the Beatles [record label]. So I went into the studio at night. I would do a show and then go home and go into the studio to record a little bit each night. It took six months to put this album together and then I thought it was going on Apple records because the Beatles privately, not publicly, said they loved Link Wray. But then this here producer from New York City wanted it on Polydor wanted to give me a lot of money.

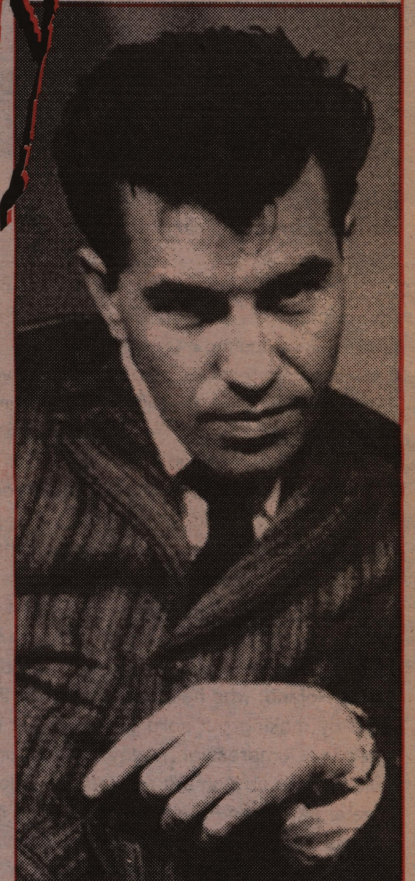
"Rumble" was banned right?

It was banned in New York City, in Boston, Detroit because of the gang fights. In 1958 they had gangs fighting and in the paper it would say "Rumble" but it wasn't talking about my "Rumble"; it was talking about the fights.

So it was strictly because of the title and not because of any suggestive instrumental under tones?

I didn't even think about the gang fights when I wrote the song. Actually I was playing at a hot rod show, you know, record hops. Back in the old days kids like you used to come to record hops and I would play live for the kids until the stars would come out. Then they would put a record player on and make like they was singing. So Milt Grant comes to me and says "play me a stroll" and I said "I don't know a stroll." My brother Doug says he knows the beat to a stroll and I'm very spiritual so god just zapped to my head and I started playing and the kids just went ape-shit. They just went wild. I had to play it for the kids four or five times and this here Milt Grant smelled money. So him and my brother Ray got me into the studio and I couldn't get it in the studio like I heard it live that night. So I started punching holes in my speakers and stuff to get that really distorted sound and three takes and it was a four million seller for me in 1958.

Did the actual release of the record have anything to do with a producer's stepdaughter? Milt Grant was trying to pawn it off on all the big labels but the big labels turned it down. And because he had a powerful [radio] show in D.C. he could make hits. All the stars played his show so he was important to them. Archie Blare from Cadence records—who had the Everly Brothers—well his wife was in this group called the Cordettes and they had a song out called "Zorro." So Milt just gave them an acetate of "Rumble." It went back to New York and he didn't give a shit about it but his daughter—who was seventeen—had a birthday party. Her name was Jackie and they would just put a whole bunch of songs on a tape recorder, you know a 45 times tape recorder. So they accidentally took "Rumble" out and the acetate was mixed in with Chuck Berry and Little Richard and Elvis. It was on the turntable so when it was "Rumble's" time to play the kids went ape-shit again like at the gig. And they said to Jackie, "What is this?" She said it was something her daddy had brought back from D.C. So she went to her dad and asked what it was and he said it just a piece of shit that I got in Washington. And she said "I think you ought to put out this piece of shit 'cause it could be a hit. All the kids at the party loved it." And she asked "Does it had a name" and he said "No" So she named it "Rumble"; after the gang fights. So four weeks later it was #8 on the charts. ▲



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• Patricia Barber
• Sonny Rhodes
• Joe Coughlin

SATURDAY JUNE 26

• John Nugent Quintet featuring Al Foster & Randy Brecker
• Biggi Vinkeloe Trio
• Sonny Rhodes
• Joe Coughlin

SUNDAY JUNE 27

• Herbie Hancock & Wayne Shorter
• Esthero
• Ray Gelato Giants
• Joe Coughlin

MONDAY JUNE 28

• Jesse Cook
• Hugh Fraser's VEJ
• Dino Martinis
• Bill Johnson Band
• Dawn Thomson Quartet
• Edmonia Jarrett
• Robin Nolan Trio

TUESDAY JUNE 29

• Oliver Jones Trio
• David Lindley & Wally Ingram
• Mae Moore
• Rita di Ghent
• Dawn Thomson Quartet
• Edmonia Jarrett
• Robin Nolan Trio

WEDNESDAY JUNE 30

• T.S. Monk featuring Nnenna Freelon
• Henneman String Quartet
• Liquid Soul
• Dawn Thomson Quartet
• Edmonia Jarrett
• Robin Nolan Trio

THURSDAY JULY 1

• Kurt Elling / Renee Rosnes Trio
• Bloque
• Brian Nova Quartet
• Michael Kaeshammer Trio with Paul Pigat

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• SWING DANCE UNDER THE STARS
• Johnny Nocturne Band with Kim Nalley
• Guy Klucsek / Sleep Cries: a (B)opera
• Big Dave & the Ultrasonics
• Brian Nova Quartet
• Michael Kaeshammer Trio with Paul Pigat

SATURDAY JULY 3

• Decidedly Jazz Danceworks presents Soul Jugglers
• Stan Tracey Quartet
• Carlos del Junco
• Brian Nova Quartet
• Michael Kaeshammer Trio with Paul Pigat

SUNDAY JULY 4

• Cowboy Junkies
• Sunday's Child
• Brian Nova Quartet
• Kyle Eastwood Quintet



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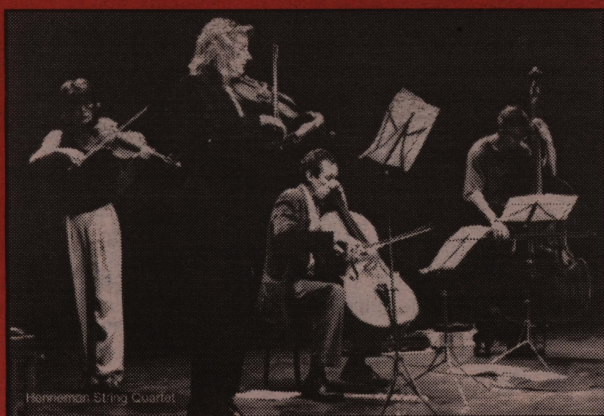


jumpin' in jazz: hot previews

by ron rounds and Steve MacIssac

Squawks, squeaks, plunks, strums, discordant fun, I'm having too much fun listening to *OneWay Out*, the new disc of Biggi Vinkeloe (alto sax, flute), Barre Phillips (bass) and Peeter

Uuskyla (drums). Barre is well-known and needs no introduction to modern jazz listeners who are well aware of his skill and technique. Biggis' playing combines many layers of skilled, soulful sounds described as mournful and lyri-



Henneman String Quartet

cal relating to her soft alto tones. Peeters' sound is contemporary with a straight drum kit but his playing is consistently full of ideas and his variety of signatures and beats are astounding. Barre's big fat wide tones nicely round out Biggis' sensitive, sweet sound and Peeters' continuous persistent percussion. They are playing Sat. June 26 at 9:00 p.m.

The Henneman String Quartet, founded in 1993, are a chamber ensemble who combine composition with improvisation. Led by Ig Henneman on viola, she has five releases on the Dutch Wig label, three of those being a tenet and one as this quartet titled 'Pes', due for release soon. It is refreshing to hear improvisation in a string quartet and at times I found it difficult to differentiate between the composition and the improv with the level of complexity of these musicians. This group has proven that there is still lots of undiscovered territory for the string quartet: serious, playful, very technical, from sombre settings to joyful surroundings with a variety of colourful scenes throughout. Catch them on Wed. June 30 at 9:00

A great artist is a great artist no matter what their choice of medium is. Guy Klucsevsk's choice is music and his instrument is a bass accordion with electronic pick-up. A master virtuoso guaranteed to entertain you, he has been commissioned for over fifty works from composers including John Zorn, Fred Frith, Lois V.Vierk, Somei Satoh, Mary Ellen Childs, Alvin Lucier and Stephen Montague. Guy has released nine recordings as soloist/leader ranging from adventurous avant-guard to highly accessible chamber music and yet still returns to and retains his first love of polka music, or sometimes dubbed as fringe polka. This is a rare short visit of one of new music's busiest and sought after composers and a must-see for the sincere music lover. Guy will be opening on a double for Victorian resident composer Wes R.D.Wraggett. Wes' one act (B)opera, with libretto by Hubert Meeker, is scored for soprano voice and a small 'jazz' ensemble. The curtain rises with Carla Meade, a successful business woman, who has everything in life going for her. The only problem is that temperamental lover, Sergei, has tried to commit suicide with instructions to 'finish him off' if she finds him still breathing. The moral dilemma faced by this hard-nosed business woman who is just as happy to be rid of a problem, but yet actually loves this man presents both parts of this lead character as they 'square off' against one another. The musicians are Wes R.D.Wraggett on guitar, percussion, electronics; Miranda Sage/Cathy Lewis on soprano voice; Steve Tittle on trumpet, flugelhorn and David Enns on trombone. Wes has won numerous awards for his previous works and currently he runs the Electroacoustic Studio at the Victoria Conservatory of Music. A newly resided and welcomed artist/composer to Victoria. They are playing Friday July 2 at 9:00 p.m. All Shows are \$ 14.00. ▲

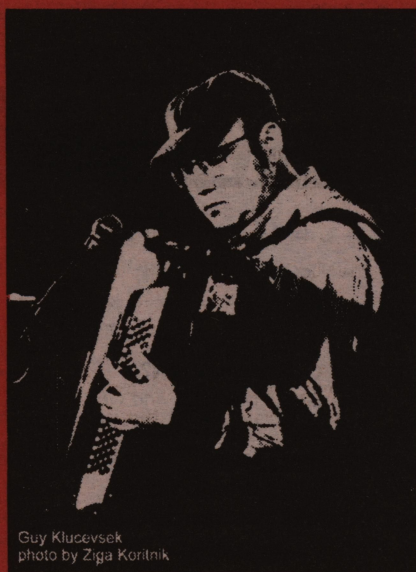
CFUV is sponsoring a performance series at the Herald Street Arts Centre. The series kicks off on Friday, June 25 with a highly anticipated performance from Patricia Barber, an utterly individual performer who's been called "the best jazz

performer currently working on the planet" by Esquire magazine, and by the industry as "the Ani DiFranco of jazz" for her irreverent approach, out sexual politics, and incisive songwriting. The following night (Saturday June 26) will feature the roaring, brawling, straight-from-the-hip tenor of New York saxophonist John Nugent and his Quintet, which will feature Miles Davis alumnus Al Foster on drums and post-bop trumpeter Randy Brecker.

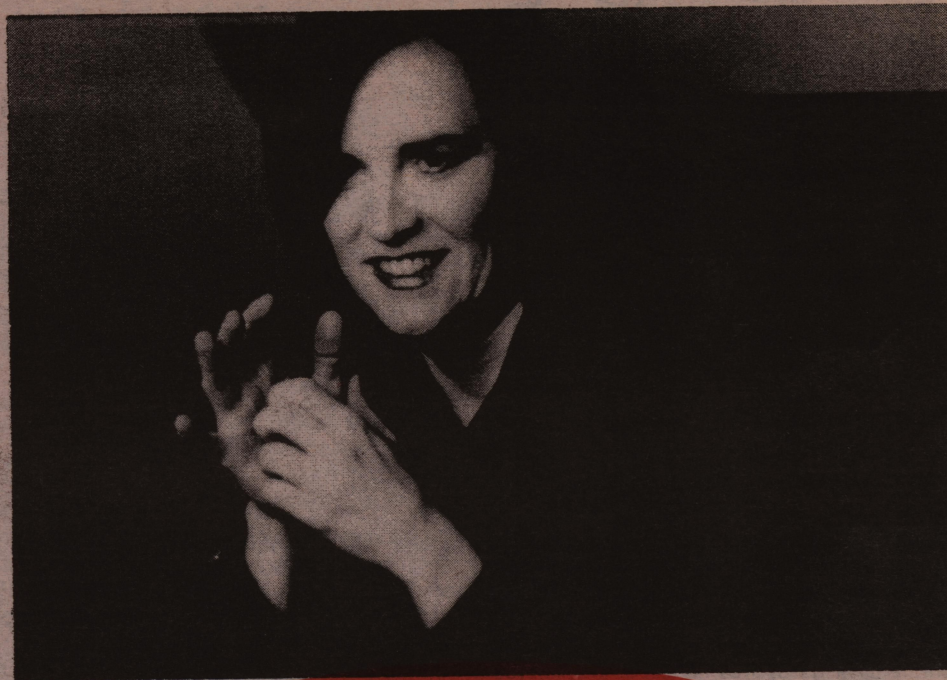
On Monday June 28, Victoria native Hugh Fraser returns home with a 20th anniversary recreation of the *Vancouver Ensemble of Improvisation*, a 15 member band whose unique combination of nine horns, violin, vocals, and a full rhythm section will play hardbop, Afro-Latin grooves, and other exotic compositions. Also returning is New York City's T.S. Monk, whose third Victoria appearance on Wednesday June 30 will feature accompaniment by gifted vocalist Nnenna Freelon. It isn't easy following in the footsteps of one of the most important figures in the history of jazz, but Monk is quickly making his own mark in the jazz world by using muscular polyrhythms and the palette of hard-bop to continually push the boundaries of mainstream jazz. And rounding out this trio of familiar faces is Russell Malone, whose jaunty, ingenious, and lushly harmonic jazz-blues stringwork will be used to lead his own quartet on Friday July 1, after several appearances backing chanteuse Diana Krall.

On Saturday July 3 with a performance from legendary British pianist Stan Tracey, who has been a fixture of the scene since the 50s by performing with luminaries such as Ted Heath, Ronnie Scott, Ben Webster, and Sonny Rollins. Playing on the same bill is guitarist Michael Occhipinti, considered one of Canada's most innovative young jazz artists and winner of a JUNO award for his work with the Neufeld/Occhipinti Jazz Orchestra.

Tickets for all Herald Street Arts Centre performances, or for any Jazzfest performance, are available by calling 388-4423. ▲



Guy Klucsevsk
photo by Ziga Koritnik



Patricia Barber: Coming up and out

by Peggy Abbot

If anyone is going to set the stage at this year's Jazz Festival in Victoria, it will Patricia Barber. Indeed, this diva is a gift to the realm of Jazz! Emerging with her fourth album, *Modern Cool*, Barber will capture the hearts and minds of many as she wraps her voice around your soul. *Modern Cool* is a tapestry of Barber's talents and art form; the accumulated unification of her skill as a singer, pianist, and composer. "I wanted to [create] something that was speaking to our time. Not 1940's, but now. Pulling together different elements of the last century of Jazz... making [both] a timely and artistic statement representing one strong voice about where Jazz might be right now."

Barber found her voice the old fashioned way: absorbing night after night the voices of those that preceded her, "pounding down the walls of influence [before] trying to rebuild a unique individual voice. I don't believe an artist can just find a voice. I don't think it's valid until you've steeped yourself in the form of the art, whether it be visual arts, music, or whatever. As tedious and frustrating as that is for the artist, and perhaps for the listeners...I don't believe you can just decide you are going to be different and then be different. Somehow, to me, that doesn't resonate, it doesn't have depth." Indeed, there is something refreshing about ar-

tistic evolution and participating as a listener in an age where predictable electronica and breakbeats dominate the nightclubs.

Without catering to corporate powers, Bar-

ber remains solid in retaining her artistic independence. "I turned down three major record labels because they wanted a Standards record."

record. And while I said I will probably do a Standards record [in the future] because it is a big part of what I do, I felt it didn't represent what I really wanted to say as an artist." Big Fish, Little Fish: the fate of many artists today. Beyond the greed of many labels out to make a buck at the expense of the artist, smaller labels like Premonition Records make 'risk' their middle name in support of artistic individuality and creativity.

Closeted behind performance anxiety, Barber admits that "in order to get out on the road... its almost like you have to drag me out of the house. But then I also want this music to be communicated to as many people, so I'm out there giving it my best." Barber's stage support features some of the players also appearing on *Modern Cool*; John McLean on guitar, Michael Anopol on bass, and Eric Montska on drums. Don't miss this! Patricia Barber performs on Friday, June 25th @ the Herald Street Arts Centre. ▲

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Good Cop BAD Cop

a review of Print & audio Transmissions

Atari Teenage Riot
60 Second Wipe Out
Digital Hardcore Recordings

Probably the first thing I noticed on the new ATR CD was that the vocals are more prominent. The vocals have always been my least favorite part of all the ATR tracks I've heard; pushing the vocals to the front doesn't sit as well with me. The music, on the other hand, lives up to previous ATR releases except that the vocals are no longer melded cleanly into the mix. Although I quite enjoyed the CD as a whole, pushing the vocals back down in the mix would have worked better to me, unless ATR is planning on moving away from the noise thing which has been their strength in the past. If the vocals had more of the screaming and digital effects that marked the other releases maybe the mix would have worked a lot better. The CD is actually good as a whole and quite listenable, although not quite as loud and dynamic as previous releases.

The Rentals
Seven More Minutes
Maverick

This newest Rentals release has earned a very special place in my sometimes overcrowded heart. Every once in awhile I come across an album that fills a hole in my life that I didn't even know I had. You see, I'm a long way from home and without a CD player. Sometimes I experience heavy bouts of depression and separation anxiety from my music. If it wasn't for CFUV I might become suicidal, or worse, I might even listen to commercial radio. Anyways, because I did this review I got to keep the CD for free, which is cool because I had already formulated plans to purchase it when I returned home. Thus proof that it pays to volunteer. This is the Rentals second release. The first one came out a couple of years ago and it achieved some mainstream success with the big hit single, "Friends of P." The Rentals are fronted by Matt Sharp, the dude who plays bass in Weezer. The rest of the band consists of people I don't know and the drummer from Weezer who's name I forget. This new release has a guest appearance from Damon Albarn (of Blur) and a song titled "My Head Is In The Sun," written by Harvard graduate, front man and lady killer of Weezer, Rivers Cuomo. I also have a sneaking suspicion that guesting on another track is a sister who plays with Tricky, but I could be wrong. All in all it's a capital release; it's definitely not as mellow as their first one. It also has the heavy constitution of being written in Barcelona, recorded in London and produced by Matt Sharp himself. Now Weezer fans have an excuse to rejoice, and all others a reason to visit a local independent music distributor and purchase some wholesome tunes! Yeah.

Jeff Kessel

Sleepwalk
Adrian Tomine
Drawn & Quarterly

"I stare intently at the images, trembling and overwhelmed. I study each one. I don't move until I hear the click of the front door unlocking." from *Unfaded*, *Sleepwalk*. Pretend it's one of those moments, those insignificant ones when nothing particular is happening except your life. A feeling of melancholy or nostalgia sweeps over you and you feel like you're floating outside of your body and watching these moments string together to make up your life. Now pretend that you are outside of your body and someone else has captured them in ink with all of the simple lines that you remember. That's what it feels like reading Tomine's compilation of his first four Optic Nerve comics, *Sleepwalk*. This is the best of his work, after he really learned how to draw and before he got sort of boring. The clean, minimal lines compliment the masterfully sparse stories that are built on a hidden layer of anxiety and loneliness. Whether it's your first venture into alternative comics or you are a junkie collector this compilation is definitely worth it.

Scout

Tom Russell
The Man From God Knows Where
Hightone/Festival

Of Irish and Norwegian descent, country-roots singer Tom Russell has written an album of songs about the people who make up his family tree. He sings of their triumph in the face of isolation, disease, madness and suicide. "Chickasaw County Jail" is about Charlie Russell, Tom's dad, a horse trader, furniture salesman, builder, gambler, bankruptee and prisoner. "The Old Rugged Cross" and "Wayfaring Stranger" fit in perfectly with Tom's evocative songs, as does the poignant David Massengill song, "Rider on an Orphan Train". The unmistakable droning of the hardanger fiddle is featured on a couple of songs including "Eg er Framand" (I am a Stranger), a Norwegian folk song. The other 16 songs are Tom's; songs woven together with recurring passages. Songs that transport us into the world of Bill Cody and the Wild West Show, cattle boats, the railroad, whiskey, vagabonds, buffalo, Indians, and corn fields. Songs that teach us about cholera, floods, freedom, adventure and faith. *The Man From God Knows Where* is an enduring story full of joy, darkness, beauty and life.

Wendy Wall

Looper
Up A Tree
Sub Pop

The first album by the Scottish band Looper is the kind of stuff that makes indie kids in sneakers think that maybe there might be something to this

stupid electronic stuff that has slipped into every pore of music these days. The Scottish kids seems to really be putting out great music these days like Bis and Belle & Sebastian (bass player Stewart Murdoch plays on this album) besides the crazy amounts of dance music that is being produced in Britain lately. This album is the perfect cross over with lots of cute sounds—toy pianos, whistles and kids voices—sampled into fun little electronic tunes. The vocalist, with his soft Scottish lilt and make-me-cry-cause-that's-so-sweet stories is just like whip cream on butterscotch ripple ice cream, just barely but not too sweet. There's so many stories on this album, but the best one is about this boy and girl who write letters for seven years before they finally meet and can't think of anything to say, but just hold hands and don't let go, and when they get home that night they write everything they thought about that day. I think I'm in love.

Scout

Chuck E. Weiss
Extremely Cool
Rykodisc

Chuck E. Weiss is known for being the subject of Ricki Lee Jones' hit single "Chuck E.'s in Love." In the early seventies, Chuck hung out with Tom Waits and Ricki Lee Jones at LA's Tropicana Hotel shooting smack and playing music. The music is classic Americana: a mixture of Chicago blues, hepcat and LA sleaze. This is a man who probably owns some leopard-skin furniture and has spent too much time smoking cigarettes and drinking scotch. The music is all style and little substance. Weiss never strays far from the failsafe diner stories and urban poetry. Tom Waits and his wife Kathleen Brennan have produced this disc with actor Johnny Depp on credit as executive producer. It seems like they are trying to keep alive a financially failing "genius" with a highly-produced commercial album in much the same way David Bowie did when he produced *Transformer* for Lou Reed. Waits' creative control is never far away from what you hear on the album. In fact he's credited with contributing to the songwriting, vocals and guitar. Sadly in the case of this CD Chuck E. should chuck his extremely cool attitude and listen to his heart and not his famous friends.

Amanda Heffelfinger

Barry Adamson
The Murky World of Barry Adamson
Mute

A retrospective of Adamson's solo work over the years (sorry, no Magazine, Birthday Party or Nick Cave tunes here), this latest album is more than just yanking songs from previous works and shoving them all together onto a "new" album. Additional production (done by Flood who you may know from his production on Depeche Mode and Nine Inch Nails albums) creates a few more layers of listening pleasure on the Adamson tunes you know and love. There's an overall spy-music feel to the album, especially with his take on "The Man With The Golden Arm" and "007, A Fantasy Bond Theme." The album also features three new songs, so it's not just a rehash of the old stuff. This is, if you like, hard lounge: it's big, brassy and ultra-funky with some massive oomph to it. I feel like Lauren Bacall, the slow-mo sway of my hips to *The Murky World of...* as the soundtrack in my head, a gun tucked in the garter of my silk stockings, on my way to perhaps the most sultry, steamy and last romantic encounter of the millennium.

g-jubey jube

Greg Osby
Banned in New York
Blue Note

Osby checks his usual hip-hopisms at the club door for this energetic live set of (mostly) bop and before standards. Fronting a young rhythm section who were much closer to the tradition than their leader, Osby builds his solos vertically as is his M-Base/harmolodic won't with just a hint of street beat. If you've grown tired of musicians trying to meld jazz with the basically amusical assets of rap, check out this set. Roll over, Steve Coleman and tell Gary Thomas the news!

Ian Cochran

Paul Westerberg
Suicaine Gratification
Capitol

Paul Westerberg has settled into comfortable middle age. A decade ago his band the Replacements were the ragged glorious heroes of the pre-grunge underground. The 'Mats infused Westerbergs intelligent, hook-laden songs with rawness and energy to create some of the eighties best music. albums such as *Let it Be* or *Tim* sound as fresh today as when they were released. As the 'Mats fell apart at the beginning off the nineties, Westerberg set out on his own. Like his earlier solo work *Suicaine Gratification* continues the trend evident in later Replacements records towards a quieter singer-songwriterly vein. He is still able to command clever hooks and a turn of phrase filled with meaning and colour. Songs like "Best Thing That Never Happened" and "Fugitive Kind" quietly work their way into your brain and you are humming them to yourself on your way to work or while making dinner. What I find missing from this album is the sense of energy and edge that came so easily to the Replacements. While enjoyable, it failed to grab my attention like I hoped. Westerberg has the unenviable task of competing against his own best work and it doesn't quite match up. To be fair this is a good record, but it left me wanting more.

Magnus Thyvold

Jan Garbarek
Rites
ECM

This 2CD set is a celebration of Garbarek's nearly 30 year service in Manfred Eicher's court, consolidating his achievements rather than breaking any new ground. Though 6 of the 18 tracks here use standard jazz quartet instrumentation, the saxophonist's work is now only nominally jazz. He's more interested in texture and form than flights of fancy and scintillating improvisation. If his synth-playing sometimes threatens to descend into New Age noodling, his ice cool sax tone adds an edge of danger that maintains interest. We'll never again hear Garbarek play with the freedom and abstraction of his first few ECM albums, but the pellucid beauty of the best of his work here is fair recompense.

Ian Cochran

Alpha Yaya Diallo
The Message
Wicklowe/BMG

Don't let the pretentious-sounding title put you off. Alpha Yaya Diallo's Juno award-winning *The Message* is a joyful, danceable album, a statement of

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Low Profile

Pointing the spotlight on some of the people who host programs on CFUV

A Show of Solidarity
alternating Wednesdays after the noon news
Hosted by Jana G

What is your show about?

Providing alternative news and views to CFUV listeners has been the focus of "a show of solidarity" since the early 1990s. Local issues, regional concerns, and international struggles based on social, economic, and environmental justice issues continue to guide my work.

Who is the show for?

"A show of solidarity" is for anyone interested in factual information on current and ongoing struggles rarely covered by mainstream media. In Victoria, on July 14 at 7 pm there will be a meeting at CFUV about future programming of the solidarity show. Those who would like to learn more about the show, media activism, and/or community outreach are invited to attend. For more information call CFUV at 721-8702 and leave a message for Jana Gee or email me at janag@islandnet.com.

When is your show?

Every other Wednesday after the noon news on CFUV. (June 9 and 23)

Why do you do radio?

I see radio as a communication tool that can be used by all people, not just a privileged few. I do radio outreach because I enjoy exercising my freedom of speech and, as others have said before me, I want to "communicate to educate" and further the development of "active airwaves." ▲

philosophy, brought across not with the smug megalomania that seems congenital to the "serious" pop musician, but with the generosity of a man who views music as conversation, rather than monologue. At any rate, since the "message" tracks are sung in Susu, Malinke, Fula, and French, unless you are multi-lingual, you won't understand what Diallo is saying (translation is provided in the liner notes). Because I didn't understand the lyrics, I focused more completely on rhythm, melody, and harmony, an occupation that is, on an album as well played as *Message*, an unmitigated pleasure. "Fissiriwaly" mines a bluesy/jazzy groove; its mellow horns are an elegant counterpoint against a bright, clean electric guitar. "Amour" is an affecting love song – Diallo's acoustic guitar provides a soft flamenco-style backdrop, while his mournful vocals bring across the plainspoken lyrics. The instrumental "Kakande" showcases Diallo the multi-instrumentalist. His guitar parts are beautifully rendered, and his crisp djembe (a chalice-shaped hand drum) helps give the song a joyous ardency. *Message* is accessible "world music" – it will appeal both to casual listeners and to connoisseurs.

Bjorn Thomson

Afro Celt Sound System

Volume 2: Release
Real World

At long last patience pays off! This long awaited release celebrates once again the fusion between African and Celtic aural stimulation. Three years and over 200,000 record sales later, not to mention a traumatic realignment after the death of keyboard player Jo Bruce, the Afro Celt Sound System produce a powerful yet refined sequel to Volume 1: Sound Magic. Release intricately plays with your heartstrings yet is anything but for the melancholy. Beat heavy and pipe laden, these boys thrive in the rhythmical challenge! And a hint of electronic dabbling adds to enhance the spice of the afro-celt recipe. An array of guest performers such as Nigel Eaton on hurdy gurdy, Michael McGoldrick and Ronan Browne on uilleann pipes, Youth on bass, Dhol Foundations Johnny Kalsi on dhol drums and tablas, and Sinéad O'Connor transplant all definitions of "harmony". And what's more is that you get to participate as a listener beyond that of jumping around your living room! The CD contains "Noodle" a Real World Multimedia fusion between video games, music and film where listener becomes creator, recreating live interactions between musicians and the audience. Indeed, a predictable fixture in anybody's CD player this summer!

Peg

New Music West

Vancouver, BC
May 6-9

Ahhh, the joys of a press pass. The laminated piece of plastic hooked onto a cheap-looking shoelace means that I can go see Run DMC, Motorhead, the Watchmen and Colin James for FREE. But did I? No, of course not. I skipped the headliners at this year's New Music West in Vancouver, in favour of two smoky nights of indie rock.

Friday, May 7, 1999

Showed up at the Brickyard to catch the end of the opening band's set, and based on the handful of songs I heard from Bossanova, I can't say much more than they had a girl playing an organ and the organ wasn't loud enough for my liking.

Plumtree went on second. I didn't know that Plumtree had hardcore fans but I was proved wrong by the guy who danced throughout the set and mouthed the words to all the songs. Guitarist Amanda Braden's smile was infectious as Plumtree bounced through the hits. The only downside was that the band's set was cut short for reasons unknown and even the crowd's cheering and whistling couldn't force the New Music West organizers to extend the Halifax band's set.

Fortunately the Salteens were good or I would have been bitter. Not salty at all,

the Vancouver band delivered sugary, rot-your-teeth pop to an appreciative hometown audience. Just back from touring in San Francisco, the band was on musically and had no problems switching instruments. Plus, the band gets big bonus points from me for cutting their set short on purpose and inviting Plumtree back up on stage to play one more song. Catchy pop and nice guys too!

Saturday, May 8, 1999

I was familiar with the Murder City Devils' loud-rocking, hard-drinking style, but I wasn't prepared for the crowd that filled the Brickyard on Saturday night. I counted no less than two mohawks and lots of bright red dyed hair. Can't say that I cared much for the opening band, Stock Market Crash 2000, though I must admit that the singer's use of a wireless mic and his jumping off the stage and into select members of the audience's faces was an effective way of engaging a rather bored, stand-offish crowd.

From the Rapture's first song, I saw the influence of the Make-up on the band. Their jerky sound inspired jerky moves as only one guy found a way to dance to the band's music—gyrating his hips and shaking everything else. Their sound — so loud that the bass moves your pants — was well received, with the exception being one jock who commented: "These guys suck, they sound like girls."

Vancouver favourites, the Spitfires, got the crowd really rocking when they took the stage. "Let's rock and roll," screamed the lead singer, sporting an AC/DC t-shirt. Audience members responded to lyrics like, "Girl, I don't really wanna dance, I just wanna get in your pants" and "I'm fat, but I'm good looking" by spitting (affectionately?) on band members. The Spitfires respond by throwing beer and at the end of their set the floor is sticky.

When Sub Pop artists, the Black Halos, started to play, I realized that heavy metal is alive and well and being perpetuated by a skinny guy wearing a studded dog collar and a leather vest. When I moved to get closer to the stage I missed him (presumably) cutting his chest with broken glass and saw only a now-bloody singer screaming into the mic. I thought he was gross and chose not to get any closer, especially when he shoved the mic down the front of his pants and proceeded to keep singing using a different mic. I was definitely grossed out when he called a girl up onstage: "All you gotta do is lick my blood," he said and she LICKED BLOOD OFF HIS CHEST for a 7-inch. Ewwwwwww. (The band appropriately ends with a song called "Blood-Sucking Freak.")

I was ready for serious rock and roll when the Murder City Devils took the stage. While everyone else in the band had enough visible tattoos to make you wonder if one of them works as a tattoo artist, lead vocalist Spencer Moody wears glasses and was dressed in a v-neck cardigan over a button-down shirt. When he took off the sweater and rolled up his shirt sleeves, I saw some tattoos, but he still looked like someone the rest of the band would beat up. The Murder City Devils cranked out the hits from their latest album *Broken Bottles Empty Hearts* one after another. Unfortunately for the mosh pit crowd, they didn't light anything on fire, but at least they had the loud organ sound that Bossanova was missing.

Murder City Devils and the Black Halos play Vancouver June 9 - location TBA

Holland Gidney

Lori Paul

Millennium Jazz Club
May 8

With 15 years of performing behind her, Lori Paul knows how to engage an audience. Her performance at Millennium reinforced her reputation as a forceful singer, belting out belly-driven ballads, arching backwards with each drawn-out note, curling your toes with the high ones.

Paul's repertoire is expansive: jazz, soul, R&B. She seems, however, to prefer soulful classics made famous by the likes of Aretha Franklin ("I Love You Baby") and Bob Marley ("Waiting in Vain"). One of her greatest influences is Marvin Gaye, and Paul made no secret of her desire to be thought of as a "soulful white singer" like her idol, Martha Washington.

Paul is soulful. When she launched into her first R&B number, people started grooving on the dance floor. Unfortunately, for those of us who had come to see a jazz show, this interest inspired Paul to abandon her set list, and substitute several jazz numbers with familiar R&B and soul covers.

During a lengthy intermission, I *did* get to hear some cheeky jazz tunes and sultry ballads. The club played Paul's debut CD *Now or Never*, highlights of which include Paul's renditions of two Billy Holliday songs, the title track "Now or Never" and "Crazy He Calls Me". "Buffalo Plains", sung in memory of a friend who died of AIDS in 1988, features Paul's voice powerfully.

In the end, regardless of the genre she sings in, Paul's voice is her greatest strength: rich, smooth and highly memorable for the clean, articulate phrasing that accentuates the passion with which she sings and entertains.

Shelley M. Motz

Beatnuts & Eminem

PNE (Vancouver)
May 12

When I first heard that the Beatnuts were coming, I was hyped—I've been wanting to see them for years, and they're one of my favourite groups. Then I heard they were opening for Eminem and thought that was a bit strange because the Beatnuts have been around for years, while Eminem has just come out. He must have felt a bit strange, but I guess that's business. Anyway, the day before the show I find out that it's been changed to an all-ages show at the PNE. Now who wants to go see a show with a group that has songs like "Fuck, drink beer and smoke some shit" at an all-ages show? Oh well, I still went. I got there at 9pm—early right? Wrong—it started at 8:00. I guess Timmy had to go to school the next day. I missed Pacewon, the opening act before the Beatnuts but I heard that he was dope. At 9:30 the Beatnuts came on but something was missing. Ju Ju wasn't there, it was only Psycho Les and some other guys that were doing Ju's lyrics. I don't know who they were but it wasn't too hot. Later at the bar I ran into Les and he said that Ju had some things to do in N.Y. Les was hella dope. And guess who came out later in the set? No other than Greg Nice of Nice and Smooth. He really hyped the crowd up and did a couple of songs. One was "Dwyck"—you know, the one with Gangstar that was cool. Psycho did about seven songs, a few old classics but mostly new stuff.

At 10:45 Eminem comes out and there's giant mushrooms all over the place. I've heard he's a real shroom head, cool. As well as all these mushrooms there's a guy in a mummy costume dancing around, cool I guess. Eminem did most of the songs off the *Slim Shady* LP. But something was strange, he was rapping over his lyrics. The lyrics were a lot quieter than they are on the LP but this was still odd. And I was wanting him to freestyle 'cause I heard that he was nice but no luck. The best thing about the show was Psycho Les, the lone Beatnut. I hope the next time I go see them Ju Ju will be there and it won't be an all-ages show. Pace.

Tony Wise

I. S. O.

Open Space
May 18

Yoshihide Otomo - Sachiko M - Ichiraku Yoshimitsu. We have been following the three of them with interest for a long time now and in the future who have been active in various musical areas. Coming together to create delicious electronic music is something we find completely natural. As you may

know, they have been making music together for a short but intense time. Many die-hard fans exist all around the world and in the future. We are not surprised at that. Following the conclusion of their concert and the release of their unique most recent CD they decided to once again apply their talents. Otomo is one of the brightest young improvisors to appear in some time now and become actively internationally with many musicians. The presence of Sachiko and Ichiraku will doubtlessly be of increasing importance as a group and solo performers in the "serious" field of contemporary music in Japan and around the world. And now also in the eccentric electronic music scene that has been garnering some much attention.

In listening to I. S. O. you will hear juxtaposed against the overall hi-tech feel of the work. Their keen sense of intense involvement and complicated sound pursuing and constructing musical ideas. The same can be said of their live performance. The practically audacious manner in which they embrace elements they find interesting without any hint of hesitation is certainly refreshing.

Ituro Sammy, Ohama Bobby, and Babba Snake-san

NoMeansNo with the Ford Pier Group

Legends
May 19

The evening opened with the Ford Pier Group or more precisely Ford Pier without a group, although he did promise a group for his next performance. If you don't know who Ford Pier is, he appeared as the guitarist, keyboard player and vocalist for D.O.A. on their 1995 release *The Black Spot*. His show was okay as a solo act of singing and electric guitar, but he talked way too much about the merchandise table for my liking. Ford Pier's set was followed by a short pause as NoMeansNo set-up.

It was at this point my curiosity was peaking as I've been waiting quite a number of years to see NoMeansNo (actually since missing them when they played with the Red Hot Chili Peppers at the Forge all those many years ago for New Years Eve). NoMeansNo performed as a three piece on this evening, everything was very simple no gimmicks on stage, flashing lights or anything else. The show was rarely interrupted with any on-stage banter or pauses, it consisted almost completely of songs rolling into each other. The sound was great especially considering the venue, meaning of course that it was loud but audible and preceded to get louder as the set progressed. At the conclusion of their set NoMeansNo took a short break and returned for a

short three song encore for the home town crowd (they referred to Victoria as their home town even though they've lived in Vancouver for a number of years now). My only regret about the show was if this is a typical example of a NoMeansNo show I've missed so many of them over the years.

Rainbow

Pharcyde/Mood Ruff & Moka Only

Victoria Curling Club

May 22

California hip-hop lifers The Pharcyde came to Victoria to play an event billed as the biggest hip-hop happening of 1999. The show was opened by local hip-hop crazy-man Moka Only with DJ Squantos, plus a relatively unknown (but totally amped) Mo Deff. Mountains of hip-hop related stuff was given away. Cassette singles, CD albums, t-shirts, hats, stickers, and even 2 skateboard decks. One of the guys from the Pharcyde (I'm not sure which one) gave me a set of transparent red records (their new EP). Cool. The combination of hip-hop (which includes copious partying), teen-agers under 19 (an all-ages gig), and police headquarters (basically right next door) meant that the show was not destined to run very late. After Moka and Mo Deff, it took the Pharcyde a while to get on stage, but nothing out of the ordinary. Besides, midnight is usually when the party starts rocking, right? No, the Pharcyde had never been to Victoria before. They did not comprehend the warnings that they received from the sides and rear of the stage. Near the end of their short set, one member of the group said into the mic, "I can't believe this—they're saying we've got five minutes left." Sure enough, five minutes later the lights were turned on and the sound was turned off. It was no later than 12:30 AM. Other hip-hop heads in my vicinity were expecting at least another half an hour out of the Pharcyde. Hell, even the Pharcyde were expecting at least another half an hour. Another rudeboy said that it was the Pharcyde's egos, and they just took too long to get it on. Maybe, but they couldn't have known how uptight things in Victoria can be. Either way, we had some real hip-hop come to Victoria, but it seems that the 'time limit' ran out on the show. Final verdict: totally dope, but way too short.

white chocolate

ask and u will receive--
jeezus, you guys rote
helluva lot of stuff. we
had to axe it. ya ya, yer
stuff will make the next
ishoo. its the dubbel
ishoo so ther'll B lotz o'
spase...maibee, if yer
nise and send candee

**MOUNTAIN BROTHERS, DIVINE STYLER,
FREESTYLE FELLOWSHIP, KOOL KEITH,
ABSTRACT TRIBE UNIQUE, ACEYALONE, Q-BERT,
EXECUTIONERS, STYLES OF BEYOND, BLACKMOON,
PEANUT BUTTER WOLF, ULTRAMAGNETIC MC'S,
HIEROGLYPHICS, KILLARMY, JURASSIC 5,
DILATED PEOPLES, BEAT JUNKIES, LATRYX,
PLANET ASIA, MYSTIK JOURNEYMEN, BLACKSTAR,
SCARAMANGA, SIR MENELIK, VISIONARIES**

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May 1999

Artist Title Label

GARAGE ROCK

Get Wet	Get Wet	Track by Track
Chesterfield Kings	Where the Action Is	Sundazed
Bobby Fuller	Shakedown	De-Fi
Various	The Freakbeat Scene	Deram
Various	Freakbeat Freakout	Sequel
Voodoo Court	Electric Beach	Aggravated Marchmallow
The 49th Parallel	49th Parallel	Pacemaker
The Magicians	An Invitation to Cry	Sundazed
Syndicate of Sound	Little Girl	Sundazed
Swingin' Neckbreakers	Shake Break	Telstar

Garage Grooves
Saturdays, midnite

JAZZ

Francois Houle 5	In the Vernacular	Songlines
Flora Scott w/ D. Douglas	Then & Now	Indie
M. Shipp/W. Parker	DNA	Thirsty Ear
Cassandra Wilson	Travelling Miles	Blue Note
Duke Ellington	Complete Newport '56	Columbia
Dave Douglas	Convergence	Soul Note
Scott Tinkler	Sofa King	Buzz
C. Hunter/L. Parker	Duo	Blue Note
Test	Test	Aum/Fidelity
Steve Lacy Trio	The Rent	Cavity Search

Various shows on weekends
& weekday afternoons

ELECTRONICA

Various Artists	Suck It And See	Palm/Pussyfoot
Plaid	Peel Sessions	Warp/Nothing
Theorem	Ion	Minus
Add N To X	Avant Hard	Mute
Squarepusher	Budakhan Mindphone	Warp/Nothing
Platikman	Artifakts [bc]	Minus c
Pan Sonic	A	Mute
Pole	2	Matador
Legion of Green Men	Floating In Shallow Water	Post Contemp. c
Aphex Twin	Windowlicker EP	Warp

Heard on various fine
programs

ROOTS

Pete Seeger	Headlines & Footnotes	Folkways
Difranco/Phillips	Fellow Workers	Righteous Babe
Various	Cuba	Putomayo
Marcia Griffiths	Truly	Heartbeat
Alejandro Escovedo	Bourbonitis Blues	Bloodshot
Oh Susanna	Johnstown	Stella c
Casey Neill Trio	Skree	Appleseed
Various	Franco-American Music...	Folkways
Tim O'Brien	The Crossing	Alula
Maria Dunn	From Where I Stand	Indie

Weekday morning programs
8am-10am

EXPERIMENTIA

Godspeed You..	Slow Riot for New Zero Kanada	Kranky
Z. Parkins/M. Simo	The Opium War	Einstein
Bugskull	Distracted Snowflake Vol. 2	Scratch
Pantychrist	Pantychrist	Seeland
J. Plotkin/B. Gutzeit	Mosquito Dream	Kranky
Blonk/Lonberg-Holm/Zerang	First Meetings	Buzz
Montgomery/Heaphy	True	Kranky
Steve Lacy + 6	The Cry	Soul Note
Tetreault/M/Otani/Yoshihide	4 Focuses	Amoebic
Faust	Ravvivando	ReR

Various programs
check out Dialtales!

NATIONAL TOP 20

TM	LM	Artist	Title	Label
1	-	Tom Waits	Mule Variations	Epitaph
2	-	Mogwai	Come On Die Young	Matador
3	2	Oh Susanna	Johnstown	Stella c
4	3	Various	Syrup & Gasoline	Grenadine c
5	-	Twilight Circus Sound	Horsie	M c
6	-	Elevator Through	Vague Premonition	Sub Pop c
7	-	Man... Or Astro-Man?	Eeviac	Touch & Go
8	10	Frank Black	Pistolero	Sonic Unyon
9	-	Underworld	Beaucoup Fish	V2/BMG
10	19	Blur	13	EMI
11	-	Olivia Tremor Control	Black Foliage	Flydaddy
12	9	Sleater-Kinney	The Hot Rock	Kill Rock Stars
13	4	Beth Orton	Central Reservation	Arista/BMG
14	-	North Of America	These Songs Are Cursed	Matlock c
15	8	Legion Of Green Men	Floating In Shallow Water	Post c
16	1	Sebadoh	The Sebadoh	Sub Pop
17	-	Motorhead	Everything Louder Than...	CMC Intl.
18	-	Ben Lee	Breathing Tomatoes	Grand Royal
19	-	Joi	One And One Is One	Realworld/Virgin
20	-	Euphone	The Calendar Of Unlucky...	Jade Tree

Compiled by Kevin Scofield 'c' denotes Canadian content
CAPR, CCRS, CFBU, CFCR, CFUV, CHMA, CHUO, CHYZ, CIOI,
CITR, CIUT, CJAM, CJSR, CJSW, CKDU, CKMS, CSCR
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LAYOUT MUSIC

Julie Doiron	Will You Still Love Me	Tree c
Elevator Through	Vague Premonition	Sub Pop
Tom Waits	Mule Variations	Epitaph
Saint Etienne	Places To Visit	Sub Pop
Ninety Nine	767	Eandearing
Negativeland/Chumbawumba	ABC's of Anarchism/ Seeland	
Astor Piazzolla	Tango Zero Hour	Nonesuch
Barry Adamson	Murky World of...	Mute
Various	Fat Beats & Brastraps	Rhino
Esquivel	Cabaret Manana	RCA

because nobody will play our
requests anywhere else

HIP HOP

The Roots	Things Fall Apart	MCA
Herbaliser	Very Mercenary	Ninja Tune
Scapegoat Wax	Scapegoat Wax	Goodvibe
Various	Sound Bombing Vol. 2	Rawkus
Mix Master Mike	Surprize Packidg	Asphodel
Rob Swift	The Ablist	Asphodel
Ugly Duckling	Fresh Mode	1500
Prince Paul	Prince of Theives	Tommy Boy
Swollen Members	12"	Battleaxe
Jeep Beat Coll.	Techniques Chainsaw Massacre	Bomb Hip Hop

In The Shadows
Fridays 9pm

learshot

May
1999
The CFUV
Chart

TM	LM	Artist	Title	Label
1	4 *	Oh Susanna	Johnstown	Stella
2	- *	Godspeed You Black Emperor	Slow Riot for New Zero Kanada	Kranky
3	- *	Twilight Circus Sound System	Horsie	M
4	8	Sleater-Kinney	The Hot Rock	KillRockStars
5	13	Olivia Tremor Control	Black Foliage	Flydaddy
6	- *	Guh	We Are Sunburning	Unmanageable
7	- +	Dixie's Death Pool	Beauty Sleep	Indie
8	12	Funki Porcini	The Ultimately Empty Million Pounds	NinjaTune
9	-	Tom Waits	Mule Variations	Epitaph
10	- *	Francois Houle 5	In The Vernacular	Songlines
11	14	Aphex Twin	Windowlicker EP	Warp
12	RE	Mix Master Mike	Surprize Packidg	Asphodel
13	5	Looper	Up A Tree	Sub Pop
14	-	Matthew Shipp/William Parker	DNA	Thirsty Ear
15	-	The Lonesome Organist	Cavalcade	Thrill Jockey
16	-	Various	Drinking From Puddles	KillRockStars
17	-	Labrador	E Luxo So	Kranky
18	-	Man or Astroman	Eeviac	Touch & Go
19	-	Ani Difranco/Utah Phillips	Fellow Workers	Righteous Babe
20	- *	Flora Scott/Dave Douglas	Now & Then	Indie
21	- *	Sloan	4 Nights at The Palais Royale	Murder
22	11	Cornelius	FM Remixes	Matador
23	-	Bugskull	Distracted Snowflake Vol. 2	Scratch
24	-	Trans Am	Future World	Thrill Jockey
25	-	Zeena Parkins/Maria Simo	The Opium War	Einstein
26	6	The Roots	Things Fall Apart	MCA
27	-	Mogwai	Come on Die Young	Matador
28	-	Woody Guthrie	Buffalo Skinners	Smithsonian Folkways
29	1 *	Plastikman	Artifakts (bc)	Minus
30	-	Cul De Sac	Crashes to Light Minutes...	Thirsty Ear

Ranking reflects airplay + denotes Victoria artist * denotes Canadian RE denotes a re-entry to the chart
Geraldine Bulosan takes tracking calls: Mondays & Thursdays 10AM - 12noon PST

Chart Feature



#7 this month

Dixie's Death Pool
Beauty Sleep
Independent

After eight years of playing the local scene in dim pubs amidst their jungle of instruments and oddities from the attic, Dixie's Death Pool has put out their first CD, though only as a teaser for the actual finished product (hopefully in the fall). Moving within and without the boundaries of rock and country (who said there was much difference?) with waves of droning, spacey guitar and surrealistic lyrics, DDP has a unique musical style unlike your typical bar band. This CD features lots of new material...or perhaps alternate takes on songs I've heard at previous shows?--sometimes I've never been able to figure it out, but I'm no stickler against improv. "The Mall," "Bellhouse Park" and "Pussywillow Weather" are among my faves, but there's no such thing as a poor DDP song.

g-jubey jube

BOOMTOWN
Import Records & Compact Discs

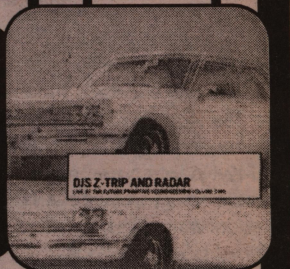


eclectic selections
all directions



MOONTRIBE
Sound without
Walls
[City of Angels]
CD

DJS Z-TRIP
& RADAR
Live @ FP
SoundSessions
Vol. 2
[Future
Primitive]
CD



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(all local artists)
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DIAL TALES

721-8700
requests

Monday

6 am ROCK: *Sticky Mess* with Cindy & Andrea

8 am FOLK: *Universal Donor* with Amanda Heffelfinger & John Cohoon. Tune in for the newest folk, roots and world releases.

10 am CLASSICAL: *Music on Monday*. Alternating hosts George Heffelfinger, Larry Ryan & John Sterk play an eclectic mixture of early, classical and contemporary music and preview the local music scene.

12:00 pm PUBLIC AFFAIRS: *Profit? NOT!* with Ted. A weekly profile of the non-profit organizations and the people who work for them.

1 pm GAY/LESBIAN: *This Way Out* (syndicated). An international gay and lesbian radio magazine covering issues from around the world.

1:30 pm PUBLIC AFFAIRS: *Making Contact* (syndiated). Interviews and speeches by activists on issues from Native rights to international affairs to the rise of the right.

2:00pm NEW RELEASES/ECLECTIC: *The Crazy Chow Mein Show* with Geraldine Bulosan. All new music from hip-hop to rock; classical to country; jazz to techno and all the messiness in between.

3 pm ROCK: *I'm Spartacus!* Join the revolutionary and spiritually aware sounds. Brought to you by Ian "Digs a Ditch" Henderson.

4 pm ROCK: *Planet Ape*. An indescribable show of serious coolness. Surprise mystery guest hosts every week.

5 pm JAZZ: *Milestones* hosted by Terry Finch. Features musicians who have made their mark on the landscape of Jazz. *Five Spot* can be heard on alternating Mondays at this time. Listen.

8 pm QUEER: *Girls Night In*. Alternating hosts bring you up to date on upcoming events and issues of interest to Queer women.

9 pm WOMEN IN MUSIC: *Beating Time*. Victoria's only show on women and their music. We promise the unusual, incurrent, political sweet and sour. Tune in June 21 for a focus on some fine female Japanese musicians.

11 pm ROCK: *Marginally Effective* with Magnus, Matt & Nevin. Alternates with *Bubblegum Crisis*. Jacko directly on his backo with Sugar Pissface. Fresh!

1 am LATE NIGHT: *Jimmy Twilight's Lonesome Lounge*. Alternates with *Synodic Theatre*. With Faye & Florine. Radio drama, spoken word and music not confined to one genre. Open your ears!.

3 am GUMBO:

Tuesday

6 am ROCK: *Fast Times At Lunsdowne High*. With Duncan Gidney. Brought to you by the Real Deal.

8 am FOLK: *Ode to Ani* with Jo Vipond. We remember folk's political roots and the foot-stompin' drive. The revolution is just a folk show away!

10 am CLASSICAL: *Just Say Nono*. Host Brian Woolcock features 20th century music with emphasis on composers of the last 30 years.

12:05 pm PUBLIC AFFAIRS: *Pervasive Actualities*. New CFUV Public Affairs magazine. Expand thy mind.

12:30 pm PUBLIC AFFAIRS: *TAP-in (Together Against Poverty)*. Alternates with *Into the Streets*, providing commentary & critical analysis on global liberation movements, unearthing marginalized histories and putting this into context with today's ever-changing reality of exploitation & resistance.

1 pm WOMEN: *The Token Zone*. Is looking for rotating hosts! Women of color music/views show is changing its format and is looking for weird women, queer or straight, to explore their inner audio whore. Contact Lyndsay at station if interested.

2 pm FOLK: *Mediterranean Music*. Presenting music from most Mediterranean countries: Arabic, Flamenco, Greek, Corsican and more. Tune in to the music of passion! Spoken in French.

3 pm ROCK: *Eclectic's The Word*. The title says it all; democracy, flexibility and a penchant for all directions at once. Your requests encouraged!

4 pm ROCK: *The Airstream Hour*. No Music. Green shag Carpet & a hula girl lamp. Wouldn't fix. Watch or potholes and pink flamingoes. Hosted by Sam, ex-doublewide dweller.

5 pm JAZZ: *Caravan* with Ron Rounds. Featuring free jazz, improvisation and the experimentalist in modern jazz. Host: Ron Rounds.

6:30 pm JAZZ: *Jumpin' in Jazz* with host Noel Greenwood presenting a survey of the early era of Jazz.

8 pm PUBLIC AFFAIRS: *Solutions*. Public Affairs Magazine with Rick Habgood and Jack Etkin.

8:30 pm GAY/LESBIAN: *Queerly Canadian*. Queer news, music, political discussion and information for the UVic and Victoria Queer communities.

9 pm SOUNDTRACKS: *Movietrax*. Different hosts bring you everything else you could want from the movies--soundtracks, history, trivia, reviews, giveaways and more.

10:30 pm ROCK: *Punk and a Healthy Mind*. Join polevaulter and Ohmu online! www.geocities.com/collegePark/Union/1043. Alternates with *Songs For the Misunderstood* with Steve & Gio.

12:30 am CHINESE: *Hot Pop Magazine*. Hosts Eric and CiCi present Asian pop music along with H.K. current events & popular items.

3 am GUMBO

Wednesday

6 am ROCK: *The Resistors In Parallel*. The high wire radio act broadcasting without a net. Do it.

8 am FOLK: *Rootopia* a.k.a. *WWF (Wendy's World of Folk)*. Roots, Blues, Celtic and more. Alternates with *Sharon's Sunshine Breakfast*. Tune in to hear songs ranging from political to heartfelt ballads, and even a few silly ones.

10 am CLASSICAL: *Music Among Friends* - the Intimacy of Chamber Music. An informative and educational program of chamber music from the early 1600s to the 20th century, featuring a variety of forms, composers and performers for every taste.

12:00 PUBLIC AFFAIRS: *A Show of Solidarity* with Jana G covers alternative views and news both local and international-from the southern lands with the 'Food Not Bombs Radio Network!' Alternates with *Stir Fry*, brought to you by VIPIRG's radio collective.

1 pm DISCUSSION: *Alternative Radio* (syndicated). Host David Barsamian uses his widely respected interview and research skills to bring you guests and topics the mainstream media doesn't want to touch.

2 pm FRENCH: *Chant'elles*. With Chantal Lebre. French Women's Music and Interviews

3:00 pm ROCK

PROGRAMMING MONDAY TO SUNDAY															
		Mon	Tue	Wed	Thr	Fri	Sat	Sun							
6	R O C K										6				
7											7				
8	F O L K							ROCK	8						
9								YUGOSLAVIAN	9						
10	C L A S S I C A L						FINNISH	POLISH	10						
11							EAST INDIAN	ITALIAN	11						
12	p u b l i c a f f a i r s						IRISH		12						
1	GAY & LESBIAN NEWSMAGAZINE	women of colour	LECTURES & DISCUSSIONS	PUBLIC AFFAIRS	ARTS MAGAZINE AFRICAN	GREEK	LATIN AMERICAN	1							
2	NEW ALBUM REVIEW	MEDITERRANEAN	FRENCH	NEW SHOWS	NATIVE	SCOTTISH	JAZZ	2							
3	R O C K						SKA		3						
4							Country	METAL	4						
5	J A Z Z						FRENCH	JEWISH MUSIC	5						
6								WOMEN'S ISSUES	6						
7							REGGAE	JAZZ	7						
8	QUEER WOMEN	PUBLIC AFFAIRS GAY & LESBIAN		RHYTHM & BLUES	ELECTRONIC & EXPERIMENTAL	LITERARY		8							
9	WOMEN IN MUSIC	MOVIE SOUNDTRACKS				HIP HOP	DNB	EXPERIMENTAL	9						
10									10						
11	R O C K				Electronic	RAP	FOLK/ROCK/ ECLECTIC	11							
12					HIP HOP	OPEN FORMAT	OPEN FORMAT	GARAGE	12						
1	lounge	radio drama	CHINESE	HIP HOP	OPEN FORMAT	DANCE & ELECTRONIC	LATE NIGHT	Electronic	1						
2									OPEN FORMAT	LATE NIGHT	2				
3	GUMBO								3						
4									4						
5									5						

4 pm ROCK: *Thirty Seconds Over Tokyo*. This is psychoalphadiscobetaudioiaquadolooop sound. Huh? Jam Sucker-Hucker. Ok, don't check this sound.

5 pm JAZZ: *Straight No Chaser*. Alternating hosts Demetrious Tsimon and Shaukat Husain bring you the best in modern jazz.

8 pm RHYTHM & BLUES: *Let the Good Times Roll* with Eric LeBlanc.

10:30 pm ROCK: *equity-eclectika...* let the music feed your soul! Alternates with *Monster Truck*. Barry White, Johnny Cash, and 40 tons of mud. We will rock you.

12 am HIP HOP: *Phat Stax O Wax*. With Ian McLeod and Andrea El-Baba.

1:30 am GOTHIC. *In The Shadow of the Moonlight*. Superlunary sounds of industrial goth brought to you by Professeur James

3 am GUMBO. *Three Rings of Fun*. With Ted Hawyrluk. Something different every hour. Comedy, old vinyl and a Public Affairs Preview every morning at 5:30 am.

Thursday

6 am ROCK: *Uncle Bri's Early Morning Funhouse*. Two hours of weird, wonderful, and totally wacked out music from the '50's and '60's.

8 am FOLK: *Folking Around* with Keith Malcolm. Folk and Celtic, with emphasis on fiddle music. *Malcolm to my Neighbourhood* at 9:00 am, a special children's segment.

10 am CLASSICAL: *Music Through the Centuries*. Join hosts David Winn and Austin Scott, alternating with George Baker, on a voyage of discovery.

12:00 pm PUBLIC AFFAIRS *The Homemaker From Hell*. Expect the unexpected with Elaine Stewart.

12:30 pm BOOKS: *Booklit* with Jacquie Hunt. Literary Interviews, Reviews & Discussions.

1:00 pm PUBLIC AFFAIRS: *Guerilla Radio*. Issues and opinions you won't hear in the mainstream. Tune in, turn on and rock the system!

2 pm OPEN: *Fresh Air*. New Hosts try out their programming ideas for the first time.

3 pm OPEN: *Daddy's Little Angel* With Jen McNeely. I like it quiet. Alternates with *In General Store*. With Zeta Lay. You are sleeping. You do not want to believe.

4:30 pm ROCK: *Surfin' Hi-Fi*. 29 minutes and 60 seconds of way out, hang-ten instrumental grooves.

5 pm JAZZ: *One Up, One Down*. Good jazz with Arnold VanKlaveren and Art Simpson.

7 pm JAZZ: *Stompology* with Greg Mittag. Listen for the complete spectrum of jazz (except avant garde). Classic performances and new releases.

8 pm ELECTRONIC: *Eameals*. Experimental, electronic, exotic, unusual and unclassifiable music and sounds with Agustin Luviano-Cordero.

10:30 pm ROCK: *Area of Refuge*. Going two years strong. Tyler & Elise serve up all the best in punk rock. It'll harden your arteries quicker than a GTX burger. Alternates with *Multiple Personaudio Syndrome*. With Beth Carswell & Sean Hitchcock.

12:30 am LATE NIGHT: *Fists of Curry*. Rock from Chicago and beyond.... Just listen!

1:30 am DANCE: *Really Good Music*. From Am-

twice. So deal with it.

5 pm JAZZ: *Searchin'*. Join Host Ian Cochrane for sounds within and without the jazz spectrum. Alternates with *Eclectic Jazz Show*. From acoustic solos to electric pianos, host Rod McCrimmon brings you three hours of accessible jazz.

8 pm SPOKEN WORD, POETRY & PERFORMANCE: *Sad and Beautiful World*. Where poetry is not a luxury.

9 pm HIP HOP: *In the Shadows*.

10:30 pm TECHNO: *Escape Velocity*. Intelligent technological music.

12:00 pm LATE NIGHT: *Pioneer Sound*. Latest in Hip Hop, Rock and anything else that is good.

1:30 am OPEN

3 am GUMBO: *Ground Zero*. The music you want to hear and the issues you want to talk about. Anything goes with Crash McBeth.

Saturday

6 am ROCK: *Teen Beat*. Troubles at school? Troubles with your boy/girlfriend? Phone the Teen Beat Helpline.

8 am FOLK/ROCK: *Radio Arcadia*. Graze the eclectic folk range with friendly rotating hosts. Start your Saturdays with the folks!

10 am FINNISH: Pirkko Kiansten hosts *Soitellaan*, a Finnish program with Finnish music of all kinds. Finnish news, interviews and poems.

11 am EAST INDIAN: *Rhythms of India* with Jan Dhaliwal.

Noon IRISH: *Celtic Experience*. Host Desmond Lynch puts focus on traditional Irish folk music from Ireland and elsewhere.

1 pm GREEK: *The Greek Hour*. Hosted by the UVic Hellenic Students Association.

2 pm SCOTTISH: *Sounds of Scotland*. From the traditional to the contemporary, join Wallace Cunningham for a wee taste of pipes and drums, country dance and fiddle music, folk, comedy and celtic songs.

3 pm SKA: *Skankster's Paradise*. Acoustical healing, battles with cheese, home grown nutmeg trips, and good old Jamaican Ska.

4 pm COUNTRY: *Hillbilly Heaven Redemption Hour*. Cowboy ballads, old time, new time, honky tonk, western swing and country classics: music for wretched souls, battered hearts and dirty windows.

5 pm FRENCH: Rotating hosts bring you French music and news.

6 pm REGGAE: *Alive and Dread*. Roots rocking sounds of Reggae and African music. With hosts Michael, Mighty Cloud of Joy, Ital Stew & Jahnathon.

9 pm ELECTRONIC: *Boom Shack Attack*. Downbeat dub and electronic explosions.

10:00 pm HIP-HOP: *SubZero*.

12 am GARAGE: *Garage Grooves*. Attention Sophisticats and Sosphitikkens. One entire hour of swingin' way out, real-gone, outta sight, Farfisa-drenched, Vox- powered, Boss garage 60's punk! Come and worship in the church of FUZZ!

1 am LATE NIGHT: *Longhair's Jukebox*. Curl up next to your radio for a dose of stereophonic sounds and some psychedelic radio.

3 am GUMBO: *Pith & Vinegar*. With Chris Oliver. Music for the pop-culture literate. From TV themes to original soundtracks, Big Beats to Johnny Cash. Inhibitions are ignored

Sunday

6 am ECLECTIC: *What's Left of What's Real?* A musical metaphor for a dying planet, an intellectual approach, spontaneous format, explosivEdge, an all-too-brief excursive Experiment in the kWALLity of sound and the sound of quality.

9 am YUGOSLAVIAN: For all Yugoslavian people of our community, or anyone who likes the great, colourful music and folklore from Yugoslavia. Hosted by Ruzica (Rose) Beatovic.

10 am POLISH: Grazyna Sommerfeld presents an hour of news and music from Poland, as well as interviews and news from the Polish community.

11 am ITALIAN: *Italian Broadcasting System*. Music and news with Giovanna Greco & Lorenzo Sforza.

12:30 pm LATIN AMERICAN: *Postales Musicales de Latino-America*. A bilingual program of music, cultural news and interviews from the local and larger Latin American communities.

2 pm JAZZ: *Guitar Jazz*. Host Joe Scarfone looks at the world of jazz guitar. Also, catch Joe's *Garage* featuring local players.

3:30 pm METAL: *Disciples of Dr. Demento*. Hey, we're in our SEVENTH year! Tune in for the best of metal-old, new, grind, death, power, thrash and rave with Udo.

5:00 pm JEWISH MUSIC: *Mah Hadash!* The musical sounds of the Jewish people from around the world.

6 pm WOMEN'S ISSUES: *Women On Air*. Unsilencing the silences. Music, news and interviews on diverse women's voices. The Women on Air Showcase held every third sunday of the month features a live, local Diva

7 pm JAZZ: *In the Mood* with your host B.J. A program of Jazz in the broadest sense of the word.

9 pm OPEN: *Bent Outta Shape* with Steve MacIsaac. Weird Rock, dark ambient, noise collage and other music to make your radio scream, sputter and moan.

10 pm ROCK/FOLK/ECLECTIC: *The Fish Show*. No nukes, save the rainforest, rock & roll, all power to the people, noise, give peace a chance, let the squid fly free: requests, fishow@yahoo.com

1 am ELECTRONIC: *Pillow Talk*. With Aaron Dugas. Downtempo, House, anything with a resemblance of a beat.

3 am GUMBO: *The Last Days of Planet Earth*. Join your host Fuller as he counts down the days with punk, pop, and other stuff picked up along the way.

bient to Gabber and everything in between. All electronic dance music featuring local DJs weekly with hosts Emit & Ariz0na.

3 am GUMBO: *Sound The Soapbox Pirate*. Innovative rockamania with Anne-Marie.

Friday

6 am ROCK: *The Intentionally Left Untitled Show*. With Craig Lloyd.

8 am FOLK: *Coastal Ceilidh* with J.D. Erskine. I'm back, from the lighthouse AND Scotland! More Folk music and perceptions new and traditional. Plus pipe music and sea songs, no extra charge.

10 am CLASSICAL: Every week your host Linda Warr brings you *Amadeus...and More*.

12:00 pm PUBLIC AFFAIRS: *Earth First*. Feeling fragmented? Tap into nature.

1 pm ARTS MAGAZINE: *Artlet*. The Victoria arts scene. Interviews with Victoria artists, reviews of openings, theatre and more.

1:30 pm PUBLIC AFFAIRS: *African Perspectives*. Developments within Victoria's African community, and broader social, cultural, economic and political issues of Sub-Saharan African are examined by Zvondai Muchejne.

2 pm NATIVE: *Un-Reserved*. With William George. Indigenous politics, art and revolution.

3 pm ROCK: *The Mansion*. Don't be too scared--Chinaski summons all freaks of human descent, or what have you, every 2nd Friday, to the deepest, darkest pits of hell -- horns provided. Alternates with *PMS Show*. Not once a month, but

A list
of
weekly
events
around
town...

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A list
of
weekly
events
around
town...

Mondays

Monday Night Stage Fright @ Steamers
Retro Night @ the Limit
Hospitality Night w/ DJ Delicious @ The Strathcona Hotel

Tuesdays

Live Jazz @ Steamers
Connection (hip hop) @ the Limit
The Bombsite w/ A.T. & The Fission @ The House of Blues
All Request Night w/ DJ Shade @ The Strathcona Hotel
Stand Up Comedy Night @ the Tally-Ho Motor Inn

Wednesdays

Top 40, House & Retro @ the Planet
Lindy Hop & Swing @ the Jet Lounge
80's Retro Dance w/ DJ Varius @ the House of Blues
Rumours @ The Limit
Frathouse & College Rock Party w/ DJ Shade @ The Strathcona Hotel

Thursdays

Retro 80's @ the Planet
80's Night @ Vertigo
Top 40's Dance w/ DJ Cookie @ the House of Blues
Pizza & Beats @ The Brickyard
Rejunen8, retro 80's @ The Limit
Swing Dance Workshop (9pm) @ Millennium
The Smokin' Jackets (10pm) @ Millennium
Open Stage @ the Glenn Lake Inn
80's Beach Night/Let's Make a Deal Mystery Trip Contest w/ DJ Delicious @ The Strathcona Hotel

Fridays

Sheila Ryan & Friends @ the Blethering Place Tea Room
Open Jam @ La Papa Hot Potato
Blues Jam @ the James Bay Inn
DJ Daffy @ The Strathcona Hotel

Saturdays

Blues Jam @ the James Bay Inn
Rumours @ The Limit
Stand Up Comedy Night @ the Tally-Ho Motor Inn
DJ Daffy @ The Strathcona Hotel

V Blethering Place; 206-2250 Oak Bay
E Blues House; 1417 Government Street
N The Brickyard 784 Yates 995-2722
D D'arcy McGee's; 1127 Wharf Street
S George & Dragon; 1302 Gladstone
McPherson Playhouse 3 Centennial Sq
Millennium Jazz Club; 1601 Store St.
Norway House; 1110 Hillside Ave
O'Bean's; 1609 Fort Street 598-8963
Royal Theatre; 805 Broughton Street
Sonar, 66 Water Street, Vancouver
Starbucks 320 Cook Street 380-7606
Steamers Pub 570 Yates 381-4340
Strathcona Hotel; 919 Douglas St.
Tally-Ho Motor Inn; 3020 Douglas St.
Thursday's Night Club; 1821 Cook St
Robin & Winifred Wood Recital Hall;
907 Pandora

The Gig Guide

what's up this month...

June 2nd

Diona Davies, Violin Recital @ the Robin & Winifred Wood Recital Hall.

June 4th

Clay Gesige @ The James Bay Inn
Xanadu (disco & retro) @ Millennium
Rita Chiarelli @ The Blues House
Keldy MacNair @ The Brickyard
Carey Newman (Baritone) @ the Robin & Winifred Wood Recital Hall.

June 5th

Terry Bodkin @ D'arcy McGee's
Clay Gesige @ The James Bay Inn (JBI)
The Bucca Kings @ The JBI, 2-6pm
Dylan Davis @ The Brickyard
Susie McGregor @ Millennium Jazz Club
Rita Chiarelli @ The Blues House
Sonoko Kambara, Piano Recital @ the Robin & Winifred Wood Recital Hall.

June 9th

Songs of Earth & Spirit feat. **Becky Berson & Denis Donnelly** @ the Robin & Winifred Wood Recital Hall

June 10th

Centrepoint Ballet Recital '99 @ the McPherson Playhouse

June 11th

Fischer & Lee @ The James Bay Inn.
Salsa Dance Workshop @ Millennium, 9pm
Havana Jam @ Millennium Jazz Club
April Wine @ The Blues House
Skanik Boom @ The Brickyard

June 12th

7 Carrot Fiddlers @ D'arcy McGee's
Dance-A-Rama @ McPherson Playhouse
Elmores Bar & Grill @ the JBI, 2-6pm
Fischer & Lee @ The James Bay Inn.
Gone Clear @ Millennium Jazz Club
Janis Mullan w/ Gary Preston & The Harpoons @ The Blues House
Sweat Hogs @ The Brickyard
Operation Tracksheets @ Centennial Stadium

June 13th

The Greater Victoria Concert Band presents **Concert In The Park** @ the Cameron Bandshell in Beacon Hill Park
Bob Franke @ The Norway House
Evening of Dance presented by Dance Unlimited @ the McPherson Playhouse
Operation Tracksheets @ Centennial Stadium

June 18th

Bruce Rathie @ The James Bay Inn.
Xanadu (disco & retro) @ Millennium
Mike Henry & The Big Dawg Band @ The Blues House
Feuled By Ignorance @ The Brickyard

June 19th

The Eccelstons @ D'arcy McGee's
Stages Dance Recital '99 @ McPherson Playhouse
Pacific Dance Centre presents **The Seasons** @ the Royal Theatre
The Bucca Kings @ the JBI, 2-6pm
Bruce Rathie @ The James Bay Inn.
Soul Station @ Millennium Jazz Club
Manifest @ The Brickyard
Mike Henry & The Big Dawg Band @ The Blues House

June 20th

Rick Bockner @ The Norway House
Lee Perry & Mad Professor @ Legends

June 21st

The Dick Clark Karaoke Singing Finals Competition @ The Blues House

June 25th

JAZZFEST International June 25 to July 4.
Sonny Rhodes @ The Blues House
Pat Metheny Trio w/ Larry Grenadier & Bill Stewart @ the Royal Theatre
The Les & Dave show @ The James Bay Inn.
Squish @ Millennium Jazz Club
Breakfast of Champions @ The Brickyard

June 26th

Terry Bodkin @ D'arcy McGee's
Out of The Blue @ the James Bay Inn, 2-6pm
The Les & Dave show @ The James Bay Inn.
Angela Basombrio & The Outsiders @ Millennium Jazz Club
Sonny Rhodes @ The Blues House
Moneyshot @ The Brickyard

June 27th

Bill Gallaher & Harmony Road @ The Norway House
Herbie Hancock & Wayne Shorter @ the Royal Theatre
Hans Raj Hans @ the McPherson Playhouse
Ray Gelato Giants @ The Blues House

June 28th

Amanda Marshall @ the Royal Theatre
Jesse Cook w/ Robin Nolan Trio @ the McPherson Playhouse
The Bill Johnson Band @ The Blues House

June 29th

Rita Di Ghent @ The Blues House

UPCOMING

July 2nd

Gerry Barnum @ The James Bay Inn

July 3rd

The Bucca Kings @ the James Bay Inn, 2-6pm
Gerry Barnum @ The James Bay Inn

July 9th

Rev. Horton Heat & Huevos Rancheros @ Legends

Radio Dog

wants more
treats...



Musician looking to form band. Any style is good for me. I play guitar/bass/drums. All my own gear except drums. 3 years live experience incl. 3 months @ the BIT. David: 721-0034/216-0286/madavid@netvigator.com

Are you looking for other aspiring musicians to jam with? Maybe you've got some rehearsal space to rent out or some other music related offers/queries? Send it in to Radio Dog. It's FREE to individuals & non-profit organizations! Keep it short or we'll edit.

Radio Dog c/o CFUV/Offbeat Magazine,
P.O. Box 3035, Victoria, B.C. V8W 3P3
email: offbeat@cfuv.uvic.ca phone: 250.721.8702
fax: 250.721.7111

Send your event information to:

The Gig Guide
c/o CFUV
PO Box 3035
University of Victoria
Victoria, BC V8W 3P3
FAX#: (250) 721-7111
Email: Offbeat@cfuv.uvic.ca

OUT OF TOWN

June 11th

Bob Dylan & Paul Simon @ GM Place, Vanc

June 17th

Ottmar Liebert & Luna Negra @ the Vogue Theatre, Vancouver

June 21st

Echo And The Bunnymen @ Richard's On Richards, Vancouver

June 24th

Pat Metheny Trio @ The Orpheum, Vanc.

June 26th

Herbie Hancock & Wayne Shorter @ the Vogue Theatre, Vancouver

June 28th

Esthero @ Richard's On Richards, Vancouver
Susan Tedeschi @ the Vogue Theatre, Vanc

June 29th

The Boredoms @ Richards, Vancouver
Caetano Veloso @ the Vogue Theatre, Vanc.
Mark Hummel @ the Yale, Vancouver
Roy Haynes Group @ The Vancouver East Cultural Centre, Vancouver

June 30th

Eddy Clearwater @ the Yale, Vancouver

July 1st

Ron Sexsmith @ Deer Lake Park, Burnaby
Johnny Nocturne Band @ Richards, Vanc.
Russell Malone @ the Vogue Theatre, Vanc.
Gordie Sampson @ the Convention Centre, Vancouver

July 2nd

Jewel @ GM Place, Vancouver

July 3rd

Kyle Eastwood Quintet @ the Vogue Theatre, Vancouver

July 7th

The Vans Warped Tour '99 @ Thunderbird Stadium, Vancouver

July 8th

Lilith Fair w/ Sixpence None The Richer @ Thunderbird Stadium, Vancouver

July 9th

Harry Connick Jr. & His Big Band @ GM Place, Vancouver

July 14th

EdgeFest feat. **SilverChair, Edwin, Finger 11** @ Thunderbird Stadium, Vancouver

July 16th

Ozzfest w/ Black Sabbath, Slayer, System Of a Down @ Thunderbird Stadium, Vancouver

July 23rd

Violent Femmes @ the Vogue Theatre, Vancouver

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